



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

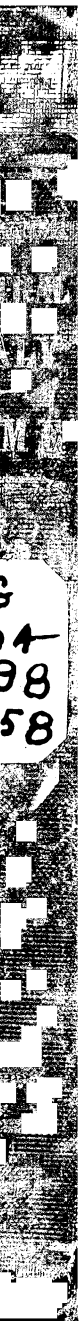
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

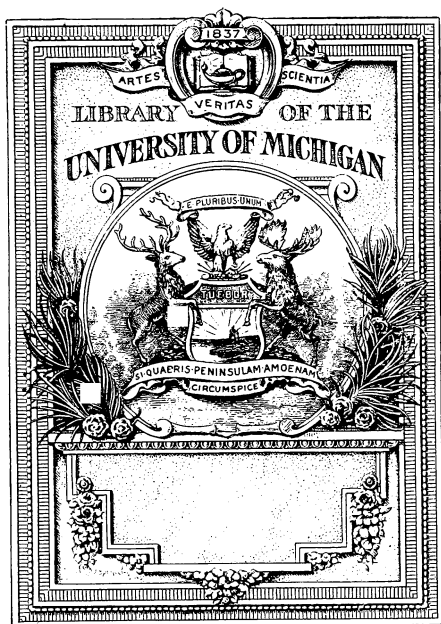
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>







IG  
'804  
M98  
1858



HANDBOOK  
OF  
ROME AND ITS ENVIRONS.



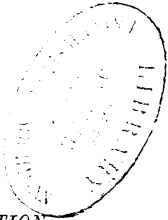
615

A HANDBOOK

OF

ROME AND ITS ENVIRONS.

*ELEVENTH EDITION,*



CAREFULLY REVISED ON THE SPOT TO THE LATEST PERIOD.

WITH A LARGE PLAN OF ROME, A MAP OF THE ENVIRONS ETC.

L O N D O N :

JOHN MURRAY, ALBEMARLE STREET.

PARIS: A. & W. GALIGNANI AND CO. ; XAVIER AND BOYVEAU.

MILAN: ARTARIA. TURIN: MAGGI.

FLORENCE: GOODBAN.

ROME: SPITHÖVER; PIALE; MONALDINI.

NAPLES: DORANT, BRITISH LIBRARY, RIVIERA DI CHIAJA. c

MALTA: MUIR.

1872.

*The right of Translation is reserved.*

Hosted by Google

THE ENGLISH EDITIONS OF MURRAY'S HANDBOOKS MAY BE OBTAINED OF THE  
FOLLOWING AGENTS :—

*Germany, Holland, and Belgium.*

AIX-LA-CHAPELLE } I. A. MAYER.  
AMSTERDAM. J. MULLER.—W. KIRBERGER.  
ANTWERP. KORNICKER.  
BADEN-BADEN D. R. MARX.  
BERLIN. ASHER.  
BRUSSELS. MUQUARDT.—RIESSLING.  
CARLSRUHE. A. BIELEFELD.  
COLOGNE. GURVEN.—NELTE & CO.  
DRESDEN. ARNOLD.  
FRANKFURT. C. JÜGEL.  
GRATZ. LEUSCHNER & LUBENSKY.  
THE HAGUE. NIJHOFF & CO.  
HAMBURG. MAUKE SÖHNE.  
HEIDELBERG. MOHR.  
KISSINGEN. JÜGEL.  
LEIPZIG. BROCKHAUS.—DÜRR.

MANNHEIM. ARTARIA & FONTAINE.—  
LOFFLER.—KOTTER.  
METZ. VARION.  
MUNICH. H. MANZ.  
NÜRNBERG. SCHRAG.—ZEISER.  
PESTH. HARTLEBEN.—G. HECKENAST.  
—OSTERLAMM.—RATH.  
PRAGUE. CALVE.  
ROTTERDAM. KRAMERS.—PETRI.—  
ROBBERS.  
STRASBURG. TREUTTEL ET WURTZ.—  
GRUCKER.—DERIVAU.  
STUTTGART. P. NEFF.  
TRIESTE. MUNSTER.—COEN.  
VIENNA. C. GEROLD.—BRAUMÜLLER.  
WIESBADEN. KREIDEL.

*Switzerland.*

BASLE. H. GEORG.—H. AMBERGER.  
BERNE. DALP.—JEUT & REINERT.  
COIRE. GRUBENMANN.  
CONSTANCE. MECK.  
GENEVA. H. GEORG.—DESROGIS.—  
CHERBULIEZ.—  
F. RICHARD.  
LAUSANNE. T. ROUSSY.  
LUCERNE. F. KAISER.

NEUCHÂTEL. GERSTER.  
SCHAFFHAUSEN. HURTER.  
SOLEURE. JENT.  
ST. GALLEN. HUBER.  
ZÜRICH. H. FÜSSL & CO.—MEYER  
& ZELLER.—  
H. F. LEUTHOLD, Post-  
strasse.

*Italy.*

BOLOGNA. MARSIGLI & ROCCHI.  
FLORENCE. GOODBAN.  
GENOA. GRONDONA & CO.—ANTOINE  
BEUF.  
LEGHORN. MAZZAJOLI.  
LUCCA. F. BARON.  
MANTUA. NEGRETTI.  
MILAN. ARTARIA.—DUMOLARD.  
FRÈRES.—G. BRIGOLA.  
L. RONCHI.  
MODENA. VINCENZI & ROSSI.  
NAPLES. DORANT.  
PALERMO. PEDONE.

PARMA. J. ZANGHIERI.  
PISA. NISTRI.—JOS. VANNUCCHI.  
PERUGIA. VINCENZ. BARTELLI.  
ROME. SPITHÖVER.—PIALE.—  
MONALDINI.  
SIENA. ONORATO PORRI.  
TURIN. MAGGI.—L. BEUF.—MA-  
RIETTI.—BOCCA FRÈRES.  
VENICE. MÜNSTER.—COEN.—  
MEINERS.  
VERONA. H. F. MÜNSTER.—MEINERS.

*France.*

AMIENS. CARON.  
ANGERS. BARASSE.  
AVIGNON. CLEMENT ST. JUST.  
AVRANCHES. ANFRAY.  
BAYONNE. JAYMEBON.—LASSERRE.  
BORDEAUX. CHAUMAS.—MÜLLER.—SAU-  
VAT.—FERET.  
BOULOGNE. MERRIDEW.—WATEL.  
BREST. HERBERT.  
CAEN. BOISARD.—LEGOST.—CLE-  
RISSE.  
CALAIS. RIGAU CAUX.  
CANNES. BARBERY.—TAYLOR  
ROBANDY.  
CHERBOURG. MILE. LECOUFFLET.  
DIEPPE. MARAIS.  
DINANT. COSTE.  
DOUAI. JACQUART.—LEMÂ.  
DUNKERQUE. VANDENBUSSCHE.  
GRÉNOBLE. VELLOTT ET COMP.  
HAVRE. BOURDIGNON.—FOUCHER.—  
MME. BUYS.  
LILLE. BEGHIN.  
LYONS. AYNE FILS.—SCHEURING.—  
ME'RA.

MARSEILLES. CAMOIN FRÈRES.—  
MEUNIER.  
MONTPELLIER. LEVALLE.  
NANCY. GONET.  
NANTES. PETIPAS.—POIRIER LEGROS,  
—ANDRE.  
NICE. BARBERY FRÈRES.—JOUGLA  
ORLEANS. GATINEAU.—PESTY.  
PARIS. GALIGNANI.—XAVIER AND  
BOYVEAU.  
PAU. LAFON.  
PERPIGNAN. JULIA FRÈRES.  
REIMS. BRISSART BINET.—  
GEOFFROY.—GIRET.  
ROCHEFORT. BOUCARD.  
ROUEN. LEBRUMENT.—HAULARD.  
SAUMUR. GAULTIER BRIERE.  
ST. ETIENNE. DELARUE.  
ST. MALO. HUE.  
ST. QUENTIN. DOLOY.  
TOULON. MONGE ET VILLAMUS.  
TOULOUSE. GIMET & COTELLE.  
TOURS. GEORGET.  
TROYES. LALOY.—DUFÉY ROBERT.

*Spain and Portugal.*

GIBRALTAR. ROWSWELL.  
LISBON. MATT. LEWTAS.

MADRID. DURAN.—BAILLIERE.  
MALAGA. FR. DE MOYA.

*Russia, Sweden, Denmark, and Norway.*

ST. PETERS- } WATKINS.—WOLFF.  
BURG. }  
MOSCOW. GAUTIER.—DEUBNER.—LANG.

ODESSA. CAMOIN.  
CHRISTIANIA. BENNETT.  
STOCKHOLM. FRITZE.

*Malta.*

MUIR.

*Ionian Islands.*

CORFU. J. W. TAYLOR.

*Constantinople.*

WICK & WEISS.

*Greece.*

ATHENS. RARL WILBERG.

2 49

A HANDBOOK  
OF  
ROME AND ITS ENVIRONS;  
FORMING PART II. OF  
THE HANDBOOK FOR TRAVELLERS  
IN  
CENTRAL ITALY.

*FIFTH EDITION,*

CAREFULLY REVISED ON THE SPOT, AND CONSIDERABLY ENLARGED.

WITH A LARGE PLAN OF ROME, AND A MAP OF THE ENVIRONS.

L O N D O N :

JOHN MURRAY, ALBEMARLE STREET.

PARIS: A. & W. GALIGNANI AND CO.; STASSIN AND XAVIER.

FLORENCE: EDW. GOODBAN.

ROME: PIALE; SPITHÖVER; GALLARINI.

1858.

Hosted by Google



THE ENGLISH EDITIONS OF MURRAY'S HANDBOOKS MAY BE OBTAINED OF THE  
FOLLOWING AGENTS :—

*Germany, Holland, and Belgium.*

AIX-LA-CHAPELLE } AMSTERDAM	I. A. MAYER. J. MÜLLER.—W. KIR- BERGER.—VAN BAK- KENESS.	KISSINGEN . C. JÜGEL. LEIPZIG . F. FLEISCHER.—WEIGEL. LUXEMBOURG . BÜCK. MANNHEIM . ARTARIA & FONTAINE. MAYENCE . VON ZABERN. MUNICH . LITERARISCH-ARTISTI- SCHE ANSTALT— I. PALM.
ANTWERP . MAX. KORNICKER. BADEN-BADEN . D. R. MARX. BERLIN . A. DUNCKER. BRUSSELS . MUQUARDT.—KIESSLING & CO.—FROMENT.	CARLSRUHE . A. BIELEFELD. COBLENTZ . BADEKER. COLOGNE . A. BADEKER.—EISEN. DRESDEN . ARNOLD. FRANKFURT . C. JÜGEL. GRATZ . DAMIAN & SORGE. THE HAGUE . VAN STOCKUM. HAMBURG . PERTHES, BESSER & MAUKE.	NÜRNBERG . SCHRAG. PEST . HARTLEREN.— G. HECKENAST. PRAGUE . CALVE. ROTTERDAM . PETRI.—KRAMERS. STUTTGART . P. NEFF. TRIESTE . MÜNSTER. VIENNA . C. GENOLD.— BRAUMÜLLER.— STERNICKEL.
HEIDELBERG . MOHR.		WIESBADEN . C. JÜGEL.—C.W. KREIDEL.

*Switzerland.*

BASLE . SCHWEIGHAUSER.—NEU- KIRCH.	LAUSANNE . HIGNOU & CO.—WEBER. LUCERNE . F. KAISER. SCHAFFHAUSEN . HÜRTER. SOLEURE . JENT.
BERN . DALP, HUBER, & CO. COIRE . GRUBENMANN. CONSTANCE . MECK. ST. GALLEN . HUBER. GENEVA . KESSMANN.—MONROE — DESROGIS.—CHERBU- LIEZ.—GEX.	ZÜRICH . H. FÜSSL & CO.—MEYER & ZELLER. H. F. LEUTHOLD, POST- STRASSE.

*Italy.*

BOLOGNA . M. RUSCONI. FLORENCE . GOODRAN. GENOA . ANTOINE BEUF. LEGHORN . MAZZAJOLI. LUCCA . F. BARON. MANTUA . NEGRETTI. MILAN . ARTARIA & SON.— DUMOLARD FRÈRES.— MOLINARI.—SANGNER.— P. & J. VALLARDI.	PARMA . J. ZANGHIERI. PISA . NISTRI.—JOS. VANNUCCHI. PERUGIA . VINCENZ. BARTELLI. ROME . GALLARINI.—SPITHÖVER. —PALE.—CUCCIONI. SIENA . ONORATO TORRI. TRIESTE . HERMAN F. MÜNSTER.— TORIN . GIANNINI & FIORE.— MAGGI.—MARIETTI.— BOCCA FRÈRES.
MODENA . VINCENZI & ROSSI. NAPLES . DETKEN. NICE . VISCONTI.—GIRAUD. PALERMO . CHARLES BEUF.	VENICE . HERMAN F. MÜNSTER. VERONA . H. F. MÜNSTER.

*France.*

AMIENS . CARON. ANGERS . BARASSE. AVRANCHES . ANFRAY. BAYONNE . JAYMERON. BORDEAUX . CHAUMAS. BOULOGNE . WATEL.—MERRIDEW. BREST . HEBERT. CAEN . VILLENEUVE. CALAIS . RIGAUX CAUX. DIEPPE . MARAIS. DINANT . COSTE. DOUAI . JACQUART.—LEMÂLE. DUNKERQUE . LEVSCHOCHART. GRENOBLE . VELLOTT ET COMP. HAVRE . COCHARD.—BOURDIGNON. —FOUCHER.	NANCY . GONET. NANTES . GUE'RAUD—FOREST —AINY. ORLEANS . GATINEAU.—PESTY. PARIS . GALIGNANI.— STASSIN ET XAVIER. PAU . AUG. BASSY.—LAFON. PERPIGNAN . JULIA FRERES. REIMS . BRISSART BINET. ROCHEFORT . BOCCARD. ROUEN . LEBRUMENT. ST. ETIENNE . DELARUE. ST. MALO . HUE. ST. QUENTIN . DOLOY. STRASBOURG . TREUTTEL ET WURTZ.— GRÜCKER.
LILLE . VAN'CKERE.—BE'GHIN. LYONS . GIBERTON & BRUN.— AYNE' FILS. MARSEILLES . MADAME CAMOIN. METZ . WARION. MONTPELLIER . LEVALLE.	TOULON . MONGE ET VILLAMUS. TOULOUSE . H. LERON.—GIMET. TOURS . COUSTURIER. TROYES . LALOY.

*Spain.*

MADRID . MONIER.	GIBRALTAR . ROWSWELL.
------------------	-----------------------

*Russia.*

ST. PETERS- BURGH } ISSAKOFF.—N. ISSAKOFF.— BELLIZARD.	MOSCOW . W. GAUTIER. ODESSA . VILLIETTY.
--	---

*Multa.*

MUIR.

*Ionian Islands.*

CORFU . J. W. TAYLOR.

*Constantinople.*

WICK.

*Greece.*

ATHENS . A. NAST.

# P R E F A C E

## TO THE FIFTH EDITION.

---

A RESIDENCE in Rome during several winters has enabled the Editor of this volume to revise more completely the work upon the spot, and to render it, as he trusts his readers will find, as correct a Guide to the Eternal City as exists in any language, considering the extent to which it has been necessary to restrict it. He has endeavoured to convey in it every information required by the great majority of travellers; and for those who may desire to enter into greater details, he has pointed out the principal sources from which more ample information can be derived.

As considerable changes have taken place since the publication of the last edition in the arrangement of many of the Public and Private Galleries, it has been necessary to remodel most of the notices of them; and in giving more correct lists of their contents, plans of nearly all have been introduced, which will facilitate considerably their examination. The same has been done as regards some of the most interesting Ecclesiastical Edifices in the Capital of Christianity.

The section which includes the Environs of Rome has been considerably extended, and, for the greater part, from the Editor's personal examinations; whilst the notices on all the most important sites have been brought down to within the last few weeks, including the Excavations in progress amongst the ruins of Ostia, under the direction of the Papal Government, and the equally, if not more interesting discoveries on the Via Latina, due to the zeal of Sig. Fortunati.

The interest which the early Christian Cemeteries are now attracting has induced the Editor to give a more detailed description of the Catacombs than existed in the former editions; and the want of any general description of the Physical State and Geology of the region in and about the Eternal City, has induced him to insert, for the first time in this Handbook, a brief notice on the subject.

The Editor again begs to refer his antiquarian readers for more extended information on the topography and monuments of the ancient city to Mr. Dyer's excellent article on Rome in Dr. W. Smith's 'Dictionary of Classical Geography,' by far the best *résumé* that has hitherto appeared.

The information so useful to the foreigner arriving in Rome, contained under the head of General Information, has been most carefully revised, and brought down to the very latest moment, the close of what may be called the last Roman season.

Rome, May 30, 1858.

# CONTENTS.

## GENERAL INFORMATION :—

PAGE

Hotels, Tradespeople, Passports, Government and Statistics of Rome, &c. . . . .	viii
---	------

## SECTION I.—DESCRIPTION OF ROME.

General Topography . . . . .	1
Rioni . . . . .	2
Walls and Gates . . . . .	5
Bridges . . . . .	9
Panoramic View . . . . .	10
The Seven Hills . . . . .	12
ANTIQUITIES IN GENERAL . . . . .	13
Forums . . . . .	20
Palaces . . . . .	26
Temples . . . . .	30
Amphitheatres, Theatres, and Circuses . . . . .	42
Columns . . . . .	49
Arches . . . . .	52
Baths . . . . .	55
Tombs and Columbaria . . . . .	61
Aqueducts . . . . .	74
Miscellaneous Antiquities . . . . .	76
Obelisks . . . . .	82
Buildings of the Middle Ages . . . . .	85
Fountains . . . . .	87
Piazzas . . . . .	89
Promenades, &c. . . . .	90
Basilicas . . . . .	91
Churches . . . . .	124
Palaces and Public Museums . . . . .	172
Private Palaces and Galleries . . . . .	242
Historical Houses . . . . .	266
Artists' Studios . . . . .	267
Colleges, Academies, and Educational Establishments . . . . .	270
Hospitals and Charitable Institutions . . . . .	276
Protestant Cemetery . . . . .	280
Climate of Rome . . . . .	281
Geology of Country about Rome . . . . .	285
Villas . . . . .	291
Catacombs . . . . .	303
General Local Arrangement . . . . .	313

## SECTION II.

THE ENVIRONS OF ROME . . . . .	317
INDEX . . . . .	425
PLAN OF THE VATICAN . . . . .	to face 172
PLAN OF ROME . . . . .	at the end.

# HANDBOOK

FOR

## TRAVELLERS IN CENTRAL ITALY.

---

### ROME.

#### GENERAL INFORMATION.

##### CONTENTS.

	PAGE		PAGE
§ 1. Hotels . . . . .	viii	d. Pastry Cooks, Confectioners.	
§ 2. Lodgings and House Agents . . . . .	ix	e. Tailors.	
§ 3. Trattorie, Restaurateurs . . . . .	x	f. Boot and Shoe Makers.	
§ 4. Cafés . . . . .	x	g. Hatters.	
§ 5. Passports and Police Regulations . . . . .	x	h. Saddlery.	
§ 6. Clubs . . . . .	xi	i. Tobacconists.	
§ 7. Public Conveyances, Vetturini . . . . .	xi	k. Modistes, Dressmakers.	
§ 8. Porters, Facchini . . . . .	xiv	l. Roman Scarfs and Costumes.	
§ 9. Railways . . . . .	xiv	m. Coiffeurs, Hairdressers, Perfumery.	
§ 10. Steamers to and from Civita Vecchia, on the Upper and Lower Tiber . . . . .	xiv	31. Translators . . . . .	xxii
§ 11. English Livery Stables, Carriages for hire, Hackney Coaches, Horses for hire. . . . .	xv	32. Copyists of Old Masters . . . . .	xxii
§ 12. Foreign Ministers & Consuls . . . . .	xvi	33. Jewellers . . . . .	xxii
§ 13. Bankers . . . . .	xvi	34. Cameo Engravers. . . . .	xxii
§ 14. Post-Office, Electric Telegraph . . . . .	xvi	35. Roman Mosaics . . . . .	xxii
§ 15. Physicians and Surgeons . . . . .	xvii	36. Bronzes, Electrotypes. . . . .	xxiii
§ 16. Dentists . . . . .	xviii	37. Intagli and Sulphur Impressions . . . . .	xxiii
§ 17. Apothecaries . . . . .	xviii	38. Drawing Materials . . . . .	xxiii
§ 18. Booksellers, English Reading-Rooms, Circulating Libraries . . . . .	xviii	39. Roman Pearls, Rosaries . . . . .	xxiii
§ 19. Engravings and Printsellers . . . . .	xviii	40. Dealers in Pictures . . . . .	xxiii
20. Photographs . . . . .	xix	41. Dealers in Antiquities . . . . .	xxiii
21. Photographic Portraits . . . . .	xix	42. Baths . . . . .	xxiii
22. Teachers of Italian and other Languages, Daily Governesses . . . . .	xix	43. Ciceroni, Laquais de place . . . . .	xxiii
23. Teachers of Drawing and Painting . . . . .	xx	44. Conveyance of Parcels to England, Commission Agents, &c. . . . .	xxiv
24. Music Teachers . . . . .	xx	45. Sporting and Hunting . . . . .	xxiv
25. English Masters . . . . .	xxi	46. Protestant Divine Worship . . . . .	xxv
26. French Masters . . . . .	xxi	47. Theatres . . . . .	xxv
27. German Masters. . . . .	xxi	48. Public Festivals at Rome and in the Environs . . . . .	xxv
28. Teachers of Dancing . . . . .	xxi	49. Presentations of Foreigners to the Pope . . . . .	xxvi
29. Fencing Master . . . . .	xxi	50. Municipal Government of Rome, Statistics of the City, &c. . . . .	xxvii
30. Tradespeople, Shops, &c. . . . .	xxi	51. Population, &c. . . . .	xxviii
a. Grocers.		52. Books on Rome and its Environs . . . . .	xxviii
b. Wine Merchants.		53. Maps of Rome and its Environs . . . . .	xxxii
c. Bakers.		54. Tables of Roman Coins, Measures, and Weights . . . . .	xxxii

§ 1. *Hotels.*

THE greater number of the hotels at Rome frequented by foreigners are situated near the N. extremity of the city, in the space comprised between the Porta del Popolo, the Piazza di Spagna, the Via Condotti, and the Tiber. The *Europa*, kept by Madame Melga, an Englishwoman, in the Piazza di Spagna, still maintains the first place; everything is good and comfortable, but expensive; several of the apartments look to the S. in the new portion of the hotel, towards the Piazza Mignanelli. *Hôtel de l'Angleterre*, in the Via Bocca di Leone, near the Via Condotti, kept by Gendre, is in every respect a large, comfortable, and well-managed hotel, in a good situation, and with accommodation well suited for families and bachelors, with more moderate charges than at the *Europa*, an obliging landlord, and an excellent table-d'hôte at 6 pauls; bed-rooms 4 to 10 pauls a day, according to the floor on which they are situated, and the season; a sitting-room with bed and servant's room from 15 to 20 pauls; breakfast, with eggs or cold meat, 4 pauls; à la fourchette, 5 pauls; dinner in apartments, 10 pauls; servant's board, 6 pauls per diem. The *Hôtel de Londres*, kept by Serny, in the Piazza di Spagna, is on the same system as the *Europa*: table-d'hôte at 8 pauls, but other charges in general high: an objectionable demand has been insisted upon at this hotel, payment of all bills in gold or silver coin, and which ought to be resisted, although in ordinary times the difference between the paper currency and its value in specie seldom exceeds 1 per cent.; the best plan will be, here as elsewhere, to come to an understanding beforehand on the subject; or to pay all bills by cheques on a banker, who will resist, in the interest of his customer, such unreasonable pretensions. *Hôtel d'Allemagne*, in the Via Condotti, kept by Franz Roësler, is a long-established, much frequented, and extensive establishment with moderate charges: it has large apartments for families, and a table-d'hôte at 6 pauls; on the

same system and with similar charges as at the *Hôtel d'Angleterre*; many of the apartments look out towards the S., a very great advantage during the winter, the Via Condotti being in every respect one of the best situations in Rome. *Hôtel des Iles Britanniques*, and *Hôtel de Russie*, in the Piazza del Popolo, under the Pincian Hill, also very clean and good, and well suited for families: to the latter is attached the Pension de York, with a table-d'hôte: same charges as at the *Europa*: the situation of these two hotels is not, however, so convenient, from being at the extremity of the city. *Hôtel de l'Amérique*, in the Via Babuino, clean, much improved of late, and well spoken of, with a table-d'hôte. All the above hotels are in what may be called the strangers' quarter of Rome: *Albergo della Minerva*, in the Piazza della Minerva, behind the Pantheon, much frequented by French and R. C. ecclesiastics. *Hôtel Cesaris*, in the Piazza di Pietra, in the same quarter, is well spoken of as a bachelor's hotel, also much frequented by French and Germans. The prices of lodgings in the hotels will vary according to the season, being highest in the winter months, and especially during the festivities of the Carnival and the Holy week. A bed-room on an average costs from 4 to 10 pauls a-day, a suite of apartments for 3 or 4 persons from 30 to 40 pauls; but this will depend on the look-out, the floor on which the rooms are situated, their number, &c. Firing and lights are expensive in hotels, some charging 2½ for each wax candle, and 10 for every basket of wood, whilst at others these charges are 1½ and 6 pauls: as is every kind of wine, both foreign and Italian. 2 pauls a day for each person, but less when a family is numerous, or if the stay be prolonged, is considered ample remuneration for the servants, or *service*; it is now included in the bill at all the respectable hotels: a small fee is generally given to the porter on leaving; in some of the hotels, as at the *Angleterre*, even this, at the rate of 5 pauls a month, is included in the bill.

§ 2. *Lodgings* in private houses may be had in all parts of Rome. The best situations are the Piazza di Spagna, the Via Babuino, the Corso, and the streets lying between them; the Via Gregoriana, the Via Sistina, the Via Felice, delle Quattro Fontane, and generally all the streets between the Corso and the declivities of the Pincian and Quirinal hills: several houses near the Fontana di Trevi, have also good lodgings. Strangers should avoid situations immediately under the hills, where the bed-room windows cannot have a free circulation of air. All houses with confined court-yards or standing water, however agreeable they may be rendered to the eye by trees and verdure, are especially objectionable in summer on account of the mosquitos; the latter are particularly annoying near the Tiber. The streets that run in an E. and W. direction are to be preferred to those running N. and S., as they are less exposed to currents of cold air during the prevalence of N. winds, and the houses have a better exposition. Both the sitting and bed rooms of delicate invalids should, if possible, have a southern aspect. Nervous persons should live in the more open and elevated situations. The price for a furnished sitting-room and bed-room in a good situation is now from 15 to 25 scudi a month. Suites of apartments for families may be reckoned in proportion, but this depends greatly on the demand, the season, and the situation. After the holy week, for instance, the price of lodgings is lowered nearly one half. A good sitting-room, with 3 bed-rooms and a kitchen, in the fashionable quarter, costs on the average from 30 to 50 scudi a month; or less in the streets which lie beyond the ordinary beat of English visitors, as in retired situations near the Quirinal, and about the N. foot of the Capitol, and the Piazza Trajano, one of the most healthy parts of Rome. Families who intend to make a prolonged stay in Rome may meet with roomy and splendid apartments in some of the great palaces—in those of the Dukes Braschi, Altieri, Ceva, and

Sermoneta; there is a princely suite generally let to foreigners in the latter. However respectable the landlord may appear, a formal written agreement (*contratto*) is necessary, and a careful verification of the inventory of the furniture still more so. It is also advisable to insert in the agreement the clause "*meno l'uso*," as a provision against wear and tear. In the Corso it will be as well also to stipulate for the exclusive possession of the windows during the Carnival, or the lodger may be surprised to find his apartments converted into show-rooms during the festivities, besides being obliged to pay for a place at his own window. In the court of every house there is usually a well, from which the different lodgers supply themselves with water by means of buckets traversing a fixed iron rod, so as to avoid the necessity of servants descending from the upper floors. Wood, as we have already remarked, is dear; a cart-load, including portage, now costs 4 scudi. A single person generally pays 2 to 3 scudi a month for attendance. The wages of female servants are from 4 to 6 scudi a month with their board. Strangers will find lists of apartments at the different English bankers, who will assist in making the necessary arrangement, and especially at Mr. Shea's house-agency in the Piazza di Spagna, No. 11, who for a moderate charge undertakes to have all formalities regarding agreement and inventory made out *en règle*, receiving and delivering up the furniture, &c.

*House Agents.*—Mr. Shea, No. 11, Piazza di Spagna, has been recommended as careful, intelligent, and trustworthy, by a great number of persons who have employed him in the business of house agency, of recent introduction at Rome. He also lets out plate, linen, and china, articles not always included in the inventory of furnished houses: and undertakes to forward parcels, luggage, works of art, &c., to England and the United States. Strangers, and especially English and Americans, cannot be too much cautioned against certain disreputable characters who are constantly hanging about the Piazza di Spagna and the

neighbouring streets, offering lodgings for hire. Such fellows ought to be avoided; those who place any confidence in them, as regards procuring apartments, will probably have to repent having listened to them.

§ 3. *Trattorie, Restaurateurs.*—Most families who live in private lodgings at Rome are supplied with dinner from a *trattoria*, at a fixed rate per head, and which will, for small families particularly, be found much more convenient and economical than marketing, hiring cooks, &c. The charges for dinner ought not to exceed 6 pauls a head exclusive of wine; and so well is the system carried out, that the dishes are sent even to considerable distances perfectly hot, by means of large tin baskets furnished with charcoal braziers. Amongst the best of these *trattorie* are, Gomot No. 15, Via della Propaganda; Pellissier, 28, Via della Croce; and Celles, Via S. Sebastianello. Bachelors will prefer dining at a *table-d'hôte* or a *restaurateur's*: as regards the latter, there is perhaps no capital in Europe so ill provided as Rome; a good restaurant is still one of the *desiderata* here, although some improvement has taken place of late years. The following are the best:—Spillman, brothers, 10, Via Condotti, an old and well-managed establishment; and François Spillman, No. 12 in the same street, for dinner parties: both the latter send out dinners to families, but are more expensive than the ordinary *traiteurs*. Nazzari's, Piazza di Spagna, with a pastry-cook's shop attached; Lepri's, in the Via Condotti, much resorted to by artists, neither clean nor comfortable, but cheap; La Bella Venezia, 3, Via Condotti; and the *Ristoratore delle Belle Arti*, behind the Palazzo Fiano, fair.

§ 4. *Cafés.*—The Roman *cafés* are also much behind those of the other large towns in Italy. The following are the best:—Café Greco, in the Via Condotti, the rendezvous of the artists of every country—almost all the artists in Rome may be met here; it is their general rendezvous at 7 A.M. for break-

fast, and in the evening; Café Nuovo, in the Palazzo Ruspoli, in the Corso, an extensive establishment, with several billiard-tables and a garden; Café della Costanza, in the Via Condotti, near the Corso, is better than it looks; Café Veneziano, in the Piazza Sciarra; Café Bagnoli alle Convertite, in the Corso, very fair and much frequented by the Romans. Breakfast at a *café*, with tea or coffee, bread, butter, and eggs, costs 2 pauls; a cup of coffee, 3 to 4 baiocchi. The designation corresponding to our English waiter, or French *garçon*, in a *café*, is *bottega*.

§ 5. *Passports and police regulations regarding foreigners.*—One of the first things the traveller ought to attend to on arriving in any large town in Italy is to conform to the police regulations of the place, and which are very simple at Rome. On arriving at the gate his passport will be taken from him, and a receipt given in return, which must be presented within 2 or 3 days at the head police-office, Piazza di Monte Citorio, to obtain the necessary visa to continue his journey, or, if he intends remaining at Rome, a *Carta di Soggiorno*, which costs 5 pauls for 3 months, 10 for 6, and 20 for 12, provided with which he may travel without hindrance or molestation throughout the Comarca, or the province in which the capital is situated. The *Carta di Soggiorno* ought to constantly accompany its owner, even in Rome, where, in consequence of the disturbed state of the country, instances of persons having been arrested, and taken to the guard-house, because they could not justify their quality of foreigners, have taken place. Before leaving Rome the stranger must apply for his passport at the police-office, where it will be delivered to him on presenting his *Carta di Soggiorno*: it must then be taken to the representative of his country for his visa; that of the British consul costs 5 pauls, of the American 10. The visa of the police must next be procured, fee 10 pauls; and then those of the representatives of the states to which he is about to proceed. The visa of the Tuscan minister costs 5 pauls; of the Neapolitan minister

(whose office is at the Palazzo Farnese), 10 pauls; of the French ambassador, 3 francs; of the Sardinian consul, 3 francs (this latter is not required on passports issued by the British Secretary of State); and of the minister of Austria, in the Piazza di Venezia, gratis.

The masters of the several hotels undertake to have the necessary steps taken for obtaining the Carta di Soggiorno, and the *visas* to passports, for a trifling remuneration to the *commissionnaire*, by which the traveller is saved time, and the annoyance of personal attendance at a crowded police-office, the presence of the holder not being insisted upon in ordinary cases. The same is done at Piale's and Spithover's reading-rooms, for which 4 pauls are charged.

§ 6. *Clubs*.—There is an English club in the Palazzo del Gallo, No. 78, Via della Croce; candidates for admission must be proposed and seconded by members, as in London, and are elected by ballot. Persons joining the club before the 1st of February pay a subscription of 25 scudi; after that date, or for the remainder of the season, 18, and for 2 months 16. Absentees do not contribute. There is a table-d'hôte for members putting down their names before a certain hour, at 10 pauls a head, not including wine. The club is closed after the 15th of May during the summer months. There is a club of the German artists, to which all foreigners can be admitted, *provided they speak German*, the subscription to which is 6 scudi a-year, and 1½ a-month; it is now lodged in the Palazzo Poli: attached to this club is a library of works on Rome and the fine arts, amounting to 3000 volumes.

### § 7. *Public Conveyances*.

*Mallepostes*.—For Florence, at 5½ P.M. every day except Sunday, in 30 hours, by Viterbo and Siena; 3 places; fare, 16½ scudi. For Bologna, by Ancona, on Mond., Wed., and Frid., in 34 hours to Ancona; 2 places; fare, 24 scudi to Bologna, 18 to Ancona. To Bologna, by the

road of the Furlo and Fano, on Tues., Thurs., and Sat.; fare 22 scudi. For Naples, daily, except Sund., at 5 P.M., in 28 hours; 3 places; fare 15 scudi. For Civita Vecchia, every evening except Sund. at 7 o'clock; and on Sund. when a mail-steamers sails on the following morning for Marseilles or Naples.

Persons not having their own carriages can now make an arrangement at the diligence-office, to be furnished with a carriage and post-horses at a fixed price on the principal routes leading from Rome, by which they will be saved much trouble and imposition from the post-masters, who will often insist on putting on a greater number of horses than authorized by the tariff: they may start at any hour, stopping on the road where and as long as they may deem necessary. This arrangement, now in force on the roads from Rome to Naples, and from Rome to Florence, both by Siena and Perugia, is so convenient, that we annex a table of the latest charges, although we do not render ourselves by any means accountable for their being maintained, great complaints having been made of the instability of the fares at the diligence office: it may enable the traveller to control the daily increasing demands of the vetturini.

Rome to Naples by Terracina:—3 persons in a calèche, 45 scudi; 4 to 5 persons, 50 sc.; 6 persons (2 on the box), 91½ sc.—not including the tolls on bridges and extra *buonamano* to postilions.

Rome to Florence by Siena, including railroad:—3 persons in a calèche, 55 scudi; 4 persons, 75 sc.; 5 persons, 80 sc.; 6 persons in a berline, 110 sc., or 4 inside and 2 on the seat outside 90 sc.; 7 persons in a diligence carriage, 110 sc.; 9 persons in a large diligence, 135 sc.

Rome to Florence by Perugia:—3 persons in a calèche, 70 scudi; 4 persons, id., 90 sc.; 5 persons, id., 100 sc.; 6 persons, id., 2 on the box, 120 sc.; 7 persons in a diligence carriage, 140 sc.; 9 persons, id., 180 sc.

The above fares include all charges for tolls and barriers on the two roads to Florence, &c., and the postilion's fee,



as fixed by the tariff, to which must be added his ordinary *buonamano*, from 4 to 5 pauls per post. (See *Handbook of Central Italy*, Preliminary Information, p. 6, "Posting.")

The diligence administration will give one of its conductors, if required, to accompany parties, and which will be found useful, especially by parties of ladies, for which an additional charge of from 5 to 8 scudi is made.

*Vetturini* abound at Rome, but their charges have of late been very high, especially after the Easter festivities, when the rush to get away from Rome is so great. At that period of the year, which is when most of our countrymen leave Rome, a decent *vetturino* carriage with 4 good horses can scarcely be procured for less than 18 napoleons to Naples, not including the *buonamano* of 1 or 2 more, 20 by the Siena road to Florence, and 25 by Perugia, employing respectively 3, 4, and 5 days. The principal resort of the *vetturini* is about the Osteria dell' Orso, beyond the Palazzo Borghese, near which there are also several agency offices. The best plan will be to allow all such arrangements to be made by the masters

of the respectable hotels, and not to permit couriers to interfere, as they generally exact a percentage, which of course will come out of their master's pocket.

*Diligences*.—The office of the Pontifical diligences is in the same building as the post-office, in the Palazzo Madama, near the Pantheon. The carriages are in general good, and on the French model, consisting of a *Coupé*, *Intérieur*, and *Banquette*. As the Company has a monopoly of the principal lines, their charges are very high, especially on the roads most frequented by foreigners, being upwards of 5*l.* a mile on the road to Siena, and nearly 4*l.* on that to Naples; whilst upon those where competition is allowed, and most frequented by the natives, the charges are moderate. Places once taken must be paid for in full, and, if not occupied, no part of the money will be returned; complaints have been made of the want of civility and attention to strangers by the diligence employes at the Roman office. The following table gives the arrangements for 1858, and which are not likely to undergo much alteration:—

	Coupé.		Intérieur.		Banquette.	
	Sc.	B.	Sc.	B.	Sc.	B.
For Florence, by Sienna, and from thence by railroad, on Mon., Wed., and Frid., at 5 A.M., in 30 hours to Siena . . .	14	45	13	45	13	45
To Bologna, by Ancona, on Wed. and Sat., at 6 A.M., in 84 hours; 3 nights on the road. By this conveyance, places may be taken for Foligno, in 24 hours, fare 44½ pauls; for Ancona, in 42 hours, 85 pauls; for Fano, 92 pauls; for Pesaro, 103; for Rimini, 112; for Forli, 124 . . .	14	0	14	0	14	0
To Viterbo, by way of Sutri and Vetralla on Tues., Thurs., and Sat., in 10 to 12 hours, at 6 A.M. . . . .	2	50	2	40	2	40
To Naples, by Terracina, on Tues., Thurs., and Sat., at 7 A.M., without sleeping on the road, in 28 hours, arriving at Naples about 12 o'clock on the following day . . . . .	12	0	11	0	10	0
To Frosinone, on Tues., Thurs., and Sat., at 6 A.M. in winter, and 6 P.M. in summer, in 12 hours, corresponding with conveyances to Ceprano, Sora, and San Germano, in the kingdom of Naples . . .	2	20	2	20	2	20

	Coupé.		Intérieur.		Banquette.	
	Sc.	B.	Sc.	B.	Sc.	B.
To Rieti on Tues., Thurs., and Sat., at 4 A.M., employing 10 hours . . . . }	2	35	2	35	2	35
To Spoleto, <i>viâ</i> Narni and Terni (for which places can be secured), on Tues. and Frid., at 5 A.M. in summer, and 6 A.M. in winter, returning on Mon. and Thurs. . . . . }	3	20	3	20	3	20

A diligence starts for Civita Vecchia every evening at 7, and another during the spring and summer months at daybreak, from the office in the Piazza Nicosia, performing the journey in 8 hours. (When a sufficient number of travellers present themselves for the sailing of the steamer, the postmaster will put on an additional diligence.) As the morning coach arrives about 2, passengers about to embark will have ample time to have their passport signed, and other formalities gone through, before the sailing of the steamer, which, except in the case of the direct boats to Marseilles, seldom leaves before 3 or 4 o'clock. Families or parties may have diligences starting at their own time, which will take them up at their lodgings. Although the postmaster pretends to have a fixed tariff according to the number of persons, no faith can be placed in his adhering to it: there is no establishment at Rome where attempts are more made to impose upon the traveller than at the post-horse office. By leaving Rome early the traveller will be able to stop for a few hours at Palo, giving him time to visit the Etruscan tombs at Cervetri, and to reach Civita Vecchia before dark.

Coaches for Civita Vecchia, without changing horses, and halting 2 hours at Palo, start every day from No. 40 in the Piazza della Stelletta; fare 16 pauls. A very good carriage for a party of 4 to 6 persons, for 50 to 60 francs, may be obtained here, performing the journey as quickly as the diligence, including all stoppages, and with a much more comfortable vehicle.

It is scarcely necessary to observe, that, once the railway in operation, the above modes of travelling by the post-road will be done away with.

A very fair public conveyance has

been recently established between the capital and Narni, following the shorter and more interesting route of the ancient Via Flaminia by way of Civita Castellana (see *Handbook of Central Italy*, Rte. 107, p. 276), starting at daybreak on Tues. and Sat., performing the whole journey by daylight in summer; and in correspondence with a similar conveyance from Narni to Perugia by Todi, that starts from the former place on Wed. and Sund. For the traveller by diligence this will be the most convenient and economical mode of reaching Perugia from Rome. Fares to Narni, 25 pauls; to Perugia, 45. The office is in the Via Clementina, beyond the Borghese Palace.

*Porto d'Anzio*.—During the spring and summer a coach or an omnibus on Wed. and Sat., from the Via Borgognona, in 8 hours.

Public conveyances, consisting generally of ill-appointed calèches, set out for Albano from the Piazza del Teatro Argentina, at daybreak and in the afternoon, in 2½ hours, fare 5 pauls; for Palestrina 3 times a week in 6 hours, from the Osteria de' 3 Re, near the Piazza di San Marco, at the foot of the Capitol; for Bracciano from the Albergo del Sole, near San Andrea della Valle, every morning, in 5 hours; for Civita Castellana, Monte Rotondo, and the Sabina generally, every morning; and for Genazzano, Olevano, Paliano, &c., 3 times a week, from an Osteria in the Via degli Orfani, near the Piazza Capranica. Diligences leave the Piazza del Paradiso near the Ch. of San Andrea della Valle, 3 times a week for Anagni by Valmontone, and for Velletri. A very fair coach leaves the Piazza degli Orfanelli twice a day for Tivoli in about 4 hours; fare 6 pauls; that starting in the morning continues

as far as Subiaco, arriving there before dark.

§ 8. *Porters, Facchini.*—There are few places where the patience of the traveller is put to a more severe trial than on arriving in Rome from this class of persons, or where their demands are more exorbitant. On arriving by the diligence, let him therefore come to a perfect understanding as to what he will have to pay upon reaching his hotel. 2 pauls for carrying a trunk and carpetbag is ample remuneration, and  $\frac{1}{2}$  a paul for conveying them to his rooms in the hotel. On arriving at the gates of the city in a post or vetturino carriage, as many as half a dozen ill-looking fellows will jump behind his carriage, and consider themselves entitled to unload it, preventing the servants at the hotels interfering, and generally making an exorbitant demand for their services.

§ 9. *Railways.*—The only line yet open in the neighbourhood is the short branch of 12 m. from Rome to Frascati, which will ultimately be extended to the frontier at Ceprano and to Naples. It is expected that during the present autumn it will be in activity as far as Albano. Trains leave the station outside the Porta Maggiore 4 or 5 times a day, and an omnibus from the company's office in the Piazza di Monte Citorio half an hour earlier. At Frascati conveyances will be found for Grotta Ferrata, Marino, Albano, &c., and horses for Tusculum, Rocca di Papa, and other places in the Alban hills. The railway to Civita Vecchia will probably be opened early in next year; the journey to the port will then be performed in  $2\frac{1}{2}$  hours, instead of 7 or 8, and often more, now employed on the post-road.

§ 10. *Steam communication from Civita Vecchia.*—As by far the greater number of visitors to Rome arrive or take their departure by steamers at Civita Vecchia, it will be of use, in addition to what has been said in describing that port (Rte. 98), to state what the latest arrangements are as regards steam com-

munication with the other ports of Italy, Marseilles, &c. There are 5 companies which now have steamers calling at Civita Vecchia: the *Messageries Impériales* of France and a private French company, two *Neapolitan*, and a *Sardinian*. The *Messageries Impériales*, carrying the mails, are the most to be depended upon for their punctuality in arriving and sailing; their boats also are well found and manned, and the cuisine on board is good. One of their boats arrives from Marseilles every Sund. morning, and sails again on the same day at 3 p.m. for Naples, Malta, and the Levant; returning from the latter ports and sailing from Civita Vecchia on the evening of every Wed. for Leghorn, Genoa, and Marseilles. In addition to these boats the company has established a more direct line between Marseilles and Naples, employing only 48 hrs. instead of 96, and calling at Civita Vecchia. The boats of this line leave Marseilles every Mon. at 10 p.m., reach Civita Vecchia very early on the Wed., so as to enable the traveller to reach Rome before dark, and Naples the following morning; on the return voyage, sailing from Naples on Sat., from Civita Vecchia on Sun. at 10 a.m., and reaching Marseilles on Mon. afternoon, often in time to allow the traveller to proceed to Paris by the 7 p.m. railway train. The boats of the Neapolitan Company of the Two Sicilies are large and well appointed; and with cabins on deck, which the French boats have not: they perform also the direct voyage from Marseilles to Naples, leaving the former at 11 p.m. on Saturday, reaching Civita Vecchia early on Mon. morning, so as to allow the passengers to get to Rome the same evening, and on their return to Marseilles every Wed. morning, sailing again at 10 a.m. The Sardinian Company's boats generally sail from Civita Vecchia to Leghorn and Genoa on Tues. at 4 p.m. As regards size and speed they are inferior to the French and Neapolitan, and are not regular in their arrival and sailing.

A steamer belonging to one of the Neapolitan Companies runs during the spring and summer between Civita Vecchia and Genoa, performing the

voyage in 18 hours. By this conveyance the often boisterous passage through the Gulf of Lyons will be avoided, and by means of the Piedmontese and Savoy Railways Paris can be reached in an equally short time as by Marseilles; and when the railway to Civita Vecchia and that under Mont Cenis have been completed, in a still shorter one. Persons going from Rome to the N. of Italy or Switzerland will find this the preferable route; it will enable them to avoid the annoyances of late inflicted on all who land at Leghorn by the police and custom-house officials.

Passengers leaving Civita Vecchia for Marseilles by the direct boats, and wishing to secure deck cabins, can only do so at Naples, which the agents at Rome—Messrs. Freeborn and Co.—will undertake, paying of course the whole fare between Naples and Marseilles. During the spring and early part of the summer there are frequently steamers which sail for Leghorn at an early hour, arriving before dark, thus enabling the passengers to see the whole of the coast and the off-lying islands of the Tuscan Archipelago by daylight. Places had better be secured at the agencies of the Steamboat Companies at Rome: the Office of the Messageries Impériales is at No. 56, Via della Fontanella Borghese, and for the Neapolitan and Sardinian boats at Messrs. Freeborn and Co.'s, 11, Via Condotti.

By means of the direct steamers and the railway from Marseilles, travellers can now reach Paris in 65 and London in 80 hours. The outer voyage and journey can be accomplished between London and Rome in 90 h., including a detention of nearly 12 h. in Paris, waiting for the corresponding trains; and from Paris to Rome in 66 h.

It may not be useless to state that, employing this mode of conveyance, a person can reach Rome from London, not including hotel expenses on the road, and travelling by first-class trains and cabins, for about 12*l.* 16*s.*, and from Paris for 230 frs., and by second-class accommodation for 9*l.* and 180 frs.

*Steamboats on the Tiber.*—A boat starts every morning at 5 or 6 o'clock,

according to the season, from the Quay of Ripagrande, for Fiumicino, at the mouth of the river, performing the voyage in 2 or 3 hours, and returning to Rome the same day at nightfall, giving the tourist plenty of time to see the environs of Ostia and Porto. The return voyage is very tedious, the steamer having generally coasting vessels in tow. In the month of May the steamer leaves at 6 on Thursdays and Sundays, returning at 3, and not having boats in tow.

A steamer leaves the Quay of the Ripetta 3 times a week, on Mon., Wed., and Frid., at sunrise, for Pontefelice, on the upper Tiber, landing passengers at Fiano, Montorso, Ponzano, and La Rosa. The boat seldom reaches Pontefelice in less than 24 h., anchoring during the night, by which the voyager is exposed to the danger of malaria in summer. The downward voyage is performed in 8 or 9 h. The boat is dirty, and the living on board detestable; fares to Pontefelice, 3, 4, and 7 pauls, according to the classes.

§ 11. *English Livery Stables.*—Smith, in the Palazzo di Gregori, 71, Via de' Due Macelli; James, 7 and 8, Via Laurina; Gamjee, Via dei Miracoli; Bonafede, 31, Piazza di Spagna; Bussoni, 93, Piazza di Spagna, and Robba Vicolo del Vantaggio. Most of these persons let riding horses; the usual charge is 30 scudi a month for gentlemen's horses, 35 for ladies, and 40 when used for hunting, with a monthly gratuity of 3 to the groom; for a ride 1 dollar.

*Carriages, Hackney Coaches.*—Open calèches with a hood, and close carriages, are now met with plying for hire in every part of the city. The principal stands are in the Piazza di Spagna, at the end of the Via Condotti in the Corso, in the Piazzas di San Lorenzo in Lucina, and di Monte Citorio, in the Piazza del Gesù near the Capitol, and under the Colonnades in the Piazzas di S. Pietro. Fares for a course within a moderate distance, 2 pauls; for half an hour 3 pauls; but *it will always be better to fix the fare before starting*, as nothing can come up to the barefaced attempts at imposition of the Roman

hackney coachmen, there being no fixed tariff: 3 pauls is amply sufficient for going out to dinner, or in the evening, in ordinary weather. There are several persons, and nearly all the hotel-keepers, who let carriages for hire by the day, half-day, or hour. The hire of a carriage for the day, including the coachman's *buonamano*, is 30 pauls (in some hotels they may try to charge more), and double for excursions to Tivoli, Frascati, or Albano, when an additional horse must be put on. The hire of a carriage by the month varies with the demand, the smartness of the vehicle, and horses, from 80 to 100 scudi, exclusive of the coachman's *buonamano* of 10 scudi, the hirer engaging to furnish a close or open carriage according as may be required. On engaging a carriage by the month it will be advisable to sign a written agreement with the hirer, and to have stated in it that double fares are only to be paid for excursions into the country exceeding 12 miles beyond the gates, such as to Tivoli, Palestrina, Albano, Ostia, Porto, &c., as attempts—and which ought to be resisted—will often be made to exact 2 or 3 scudi beyond the ordinary hire for a drive to places only 6 or 7 miles from the gates. Persons having their own horses will be able to keep them well at Rome for about 25 to 30 scudi a month for a pair, all charges included, or for less in proportion as the number is greater. The charge for the keep of a saddle horse at the best livery stables is 5 pauls a-day.

§ 12. *Foreign Ambassadors, Ministers and Consuls.*—*Ambassador of France*, the Duc de Grammont, Palazzo Colonna, Piazza degli SS. Apostoli.—*Austrian Ambassador*, Count Colloredo, Palazzo di Venezia.—*United States Legation*, Palazzo Braschi.—*Tuscan Legation*, Piazza San Firenze, near the Palazzo Borghese.—*Neapolitan Legation*, Palazzo Farnese.—*Prussian Legation*, Palazzo Caffarelli, on the Capitoline Hill.—*British Consul*, J. Freeborn, Esq., Palazzo Lepri, No. 7, Via Condotti; M. A. Ercole, *Chancellor*, and *Acting Consul* in Mr. F.'s absence.—*United States Con-*

*sul*, ; Mr. Ardisson, Vice-Consul, Circo di Ripetta, No. 220.

§ 13. *Bankers.*—Messrs. Torlonia and Co., No. 221, Via dei Fornari, near the Piazza SS. Apostoli; Messrs. Freeborn and Co., Via Condotti, No. 11. Mr. Freeborn is British Consul, and is extremely obliging in obtaining every facility and protection for his countrymen, and in procuring orders for admission to the different public establishments, galleries, &c. Messrs. Macbean and Co., bankers and wine-merchants, No. 377, in the Corso. Messrs. Plowden, Cholmeley, and Co., 234, Corso. Messrs. Packenham and Hooker, No. 20, Piazza di Spagna, American Bankers, conduct the principal part of the business with the United States. The English and American houses are most obliging to their customers in procuring lodgings, *lascia passares*, &c., in furnishing information generally, and protecting their interests; they also forward to England and the United States parcels, works of art, &c. The three English bankers above mentioned are agents in correspondence with Messrs. Mc Cracken and Co. of London for the latter purpose.

§ 14. *Post-office.*—Owing to the difficulty of deciphering English names by the post-office officials, it will be safer for travellers to have their letters addressed to the care of an *English* or *American* banker, or to the landlords of the respectable hotels. The mails leave Rome every day, except Sundays, for England, France, and the N. of Europe generally, *viâ* Florence. Letters are despatched every Saturday to France and England, by the direct steamer to Marseilles, and can be forwarded also, by a banker, or persons having correspondents at Civita Vecchia, by the direct boat of the Neapolitan Company, on Wed. (they must be sent from Rome on Tuesday), the Post Office at Rome making up no bag by the latter conveyance. The letters by these two modes of transport take 4 days to reach Paris, and arrive in London on the Thurs. and Mond. following; those by the more circuitous sea-route

of Genoa and Leghorn, employed by the French steamer that leaves Civita Vecchia on the Wednesdays, in 5 and 6 days, and by the land route in 6 and 7. All letters to go by sea must have VIA DI MARE distinctly marked on the address. Letters may be prepaid or not, the postage to Paris being 20, and to England 22 baiocchi, when not exceeding  $7\frac{1}{2}$  grammes, or  $\frac{1}{4}$  English ounce, in weight; the Roman postage on letters arriving unpaid from England is 26 baiocchi. Letters for India must have legibly written on the address

*Vià di Alessandria, di Egitto*, and prepaid 26 baiocchi: they are despatched, as well as those for Malta, the Ionian Islands, and the Levant generally, every Sat. Letters for the United States are despatched daily through France, and had better be prepaid (32 baiocchi). To ensure expedition it may be preferable to send them through Liverpool, letters despatched from Rome on Sat. arriving there in time for the British royal mail packets. The mail between Rome and Naples leaves and arrives daily, except on Sundays. Letters must be prepaid to the Papal frontier, 5 baiocchi; if sent in an envelope, double the ordinary postage will be charged on delivery at Naples.

The mail by the land route arrives daily, bringing letters from England in 7 days; if by the direct steamer from Marseilles to Civita Vecchia, in 5; it may be as well to state that a letter takes 2 days from London to Marseilles, and that the steamer sails from thence on Mon., by which they reach Rome on Wed., but are seldom given out before Thurs. morn. Persons writing from England must be careful to put "*vià Marseilles*" on the address. Letters from India, the Levant, and Malta are due in Rome on Wed. even. or Thurs. morn.

Letters are despatched 4 times a month for the Ionian Islands, Greece, and the Levant generally, to meet the Austrian Lloyd's steamer at Ancona; but the most certain conveyance will be *vià Malta* every Sat., as there is great irregularity in making up the mail, *vià Ancona*, at Rome. Letters to Florence, Austrian Lombardy, Piedmont, and

Germany may be sent, daily and unpaid. English newspapers pay at the rate of 4 baiocchi for each sheet, and their delivery is at times irregular, being often detained at the post-office. Galignani's Messenger and the French papers are now received free of postage, that charge being included in the subscription. Letters are delivered *à domicile*, an additional tax of 1 baiocchi on each being levied for the postman's trouble. This delivery seldom takes place before 12 o'clock, and never on Sundays or holidays.

The Roman post-office is open every day until 5 P.M., except for an hour in the middle of the day in summer, and on Sundays, when it closes at 11, but even then only for despatch of foreign letters by the steamer from Civita Vecchia on the day following, or for the delivery of those which have arrived by sea the day before.

*Electric Telegraph.*—Messages may be sent to every part of Europe from the office in the Piazza Colonna. A despatch of 25 words, exclusive of the date and address, costs, to London 71, to Paris 67, to any part of Tuscany 43 pauls, and of the kingdom of Naples 19½.

§ 15. *Physicians.*—Dr. Pantaleoni, 107, Via Babuino, one of the most eminent physicians in Italy, who has lived in England, speaks our language perfectly, and practises much among our countrymen and foreign residents at Rome. Dr. Deakin, Via Sistina, 64; Dr. Gason, 8, Via di San Sebastiano, out of the Piazza di Spagna—he practises at the Baths of Lucca, during summer, as one of the principal physicians and accoucheurs; Dr. Gerard Small, M.D. Oxon., 96, Via del Babuino; Dr. O'Brien, 44, Via Gregoriana; Dr. O'Dwyer, 43, Via di Capole Case; Dr. Sargent (of Philadelphia), No 13, Piazza di Spagna; Dr. Smyth, physician and accoucheur, 9, Piazza di Spagna; Dr. Valery, 87, Via Babuino, one of the physicians to the great hospital of S. Spirito, speaks English, and is well spoken of; Dr. Alertz, a German, physician to the Prussian Legation, may be heard of at Spithover's Library; and Dr. Taussig,

also a German, No. 12, Via delle Due Macelli.

*Homœopathic Physicians.*—Dr. Franco, a Maltese, No. 81, Via della Croce, is the principal practitioner in this line at Rome, and speaks English—he is much employed by the Roman nobility, and foreigners resorting to Rome; Dr. Liberali, 69, Via della Frezza; Dr. Luzzi, 126, Via Felice.

The usual physician's fee is from 1 to 2 scudi a visit.

*Surgeons.*—Dr. Mazzoni, No. 115, Via della Pedacchia, is now the most eminent practitioner and operator in Rome, and surgeon to one of the principal hospitals.

§ 16. *Dentists.*—Dr. Burridge, an excellent American dentist, 93, Piazza di Spagna; Castellini, 41, Via della Colonna; Galassi, 45, Piazza di Spagna.

§ 17. *Apothecaries.*—Borrioni, 98, Via Babuino, is well supplied with English medicines. Sinimberghi, No. 135, Via Frattina, has been an assistant at the Apothecaries' Hall in London, and a Member of the Pharmaceutical Society of Great Britain; he is consequently accustomed to make up English prescriptions, and speaks English.

§ 18. *Booksellers, English Reading-rooms, and Circulating Libraries.*—Piale's, in the Piazza di Spagna; the reading-rooms, which are well lighted and heated in winter, are supplied with the principal English and a selection of the United States newspapers, Galignani, the French, German, and Italian generally. Subscription, 8 scudi for the year or season, 41 pauls for 3 months, 21 for 2 months, and 1½ scudo for a single month, and a paul for a sitting. The proprietor will also supply Galignani and English newspapers to residents at the following rates—Galignani, on the day of its arrival, until 6 P.M., 2 scudi a month, 2nd day 1½ scudi, 3rd day 1 scudi; the London daily papers 3 scudi on the day after their arrival, 2½ on 2nd, and 1½ on 3rd. Attached to the news-room is a circulating library, the subscription to which is 1 scudo per month. Piale keeps a

large collection of guides, Handbooks, the works of Canina, and books on Rome generally, Luswerg's photographs, &c. As his assistants speak English, foreigners will be able to obtain all information about fêtes, &c.; and he will assist in procuring the necessary admissions to the villas, museums, &c. He also takes charge of having passports viséd, a convenience for travellers not living in hotels. A very useful system has been adopted here and at Spithöver's of posting up a list of all the church-fêtes during the week, and in general of everything to interest the sight-seer in Rome. Spithöver has lately reopened the news and reading rooms formerly kept by Monaldini, at No. 80, Piazza di Spagna, under the management of Mr. Haas, a German who speaks English well, and who is obliging and able to convey to travellers every information they may require: the establishment is on the same system as at Piale's, and is very well conducted, and with the same charges; he also sells German and English books, maps, engravings, &c.; he is agent for the sale of Anderson's photographs, and also lets out the English newspapers; he has another shop close by, where there is a large assortment of German works, and where everything published in that country on Rome may be procured. Gallarini, bookseller, 19, Piazza Monte Citorio, is an obliging man, and well supplied with Italian and English works, including Handbooks; he has also an extensive collection of old and rare books. Merle, French bookseller, Piazza Colonna. Rome is celebrated for its white vellum bookbinding, the vellum being manufactured chiefly at Sulmona and Arpino, in the kingdom of Naples; a 12mo. volume costs 3 to 4 pauls, and larger sizes in proportion. Volpari, No. 69, Via Condotti; Moschetti, 75, Via della Croce; and Bencini, 172, Via Ripetta, are good bookbinders.

§ 19. *Engravers, Printsellers, &c.*—The great collection of engravings is that of the government, the Calcografia Camerale, 6, Via della Stamperia, near the Fontana di Trevi. Catalogues are

hung up, with the price of each print marked. All the engravings executed at the expense of the Papal government may be purchased there. Fabri, 3, Capo le Case, has an extensive assortment of ancient and modern engravings; Cuccioni, Via Condotti, No. 18 and 19, has a good shop for engravings, photographs, maps, stationery, &c. The engravings of the modern German school, after Overbeck, Fuhrich, &c., can be procured at Spithöver's. One of the best and most recent collections of *Views in Rome* is the series by Cottafavi, published by Cuccioni, 62 in all, price 5 scudi; and those of the ancient monuments by Canina, forming the atlas to his *Indicazione Topografica*, a thick volume in 8vo., represent them as they now stand, with their restoration on the opposite pages. A beautiful series of views of Rome has been published by one of our own most accomplished amateur artists, Mr. George Vivian, well known from his previous illustrations of the scenery of Spain and Portugal; the title of the work is 'Views from the Gardens of Rome and Albano, drawn by G. Vivian, Esq., lithographed by Harding—London, 1848.' Mr. Coleman, an English artist, has published at Rome (1851) a series of etchings of cattle and subjects peculiar to the Campagna and the Pontine Marshes, which surpass anything of the same class. Small oil-paintings, coloured on the etchings of the ruins and public edifices of Rome, are prettily executed by Signor Pfyffer, 74, Via della Croce. They do not pretend to compete with the original works of the landscape-painters, but are useful as reminiscences.

§ 20. *Photographs*.—Photography has of late years been very successfully applied in representing not only the ancient and modern monuments of Rome, but sculpture, and in copying the original drawings of the old masters. A less legitimate application of it perhaps has been the reproduction of the *chefs-d'œuvre* of the old masters from engravings, for it is scarcely necessary to remark that to the present time photography has imperfectly succeeded in copying oil pictures from the originals. The purchaser will

therefore do well to bear in mind that what may be sold to him as a photographic copy of a painting has been in reality made from an engraving in the greater number of instances, or from a drawing. The three principal artists in photography at Rome are Sig. Cuccioni, at 18, Via Condotti, and two of our countrymen, Messrs. Anderson and Macpherson. Cuccioni's photographs are excellent, and the large ones of the Coliseum, the Roman Forum, St. Peter's, the Castle of St. Angelo, &c., are *chefs-d'œuvre*, unique for their size and execution; his reproductions of ancient sculpture of the museums of the Capitol and Vatican are also extremely good. Mr. Anderson's photographs are also very good, and of different sizes to suit all purses and purchasers, they can only be procured at Spithöver's library. Mr. A. is the most extensive producer of photographs in Rome, and his productions are said to stand the light well. Mr. Macpherson, who was one of the first to introduce photography at Rome, and lives at 192, Via Ripetta, where his productions may be procured, has extended his labours to the monuments of the other towns of the Roman States: his collection already reaches to nearly 200 subjects. The price of photographs varies with the size: those of Anderson from 2½ to 12 pauls; those of Cuccioni from 5 pauls to 1 scudo; and of Macpherson 1 sc.; Cuccioni's magnificent views of the Forum, St. Peter's, the Castle of St. Angelo, and the Coliseum, in 2 and 3 sheets, from 5 to 10 scudi. Inferior photographs to the above-mentioned may be had at the principal print-shops; and those adapted for the stereoscope at Spithöver's, at Ansiglioni's, No. 150, Corso, and Susipi's, 182 in the same street.

§ 21. *Photographic Portraits*.—There are two artists at Rome who are very successful in their photographic portraits, and who can be recommended—Alessandri, No. 65, Via del Babuino, 3° piano; and Lusweg, 8, Via dei Canestrari, near the Valle Theatre.

§ 22. *Teachers of Italian and other Languages*.—Bonfigli, B.A., 22, Via del



Babuino, author of a good Italian grammar, has lived as tutor in some of our English families, and is an excellent master. Signori Brocchi, 38, Via della Mercede—Mad. B. also gives lessons to ladies; Giuseppe Rossi, 47, Corso, an excellent teacher, who speaks English; Lucentini, 17, Via della Stamperia Camerale; Luigi Rossi, inspector of foreign books at the Custom-house, Via de' Prefetti, No. 41; Monachesi, 8, Via S. Sebastianello; A. Maccarese, 61, Via della Purificazione; G. Devoti, 72, Via della Pedacchia; Pfyffer, 74, Via della Croce, is a good reader; Prof. Mercurj, Via del Babuino, 135, gives lessons in Italian literature, archaeology, Latin, and Greek—he is the editor of Melchiorri's, one of the best Guidebooks of Rome; M. Ardisson, a Parisian, American vice-consul, gives lessons in French and Italian, 222, Circo di Ripetta; Sig. Sanguinetti, Palazzo Costa, near the ch. of S. Marcello in Corso—in addition to Italian he gives lessons in mineralogy, being keeper of the Museum of the University; Sig. Gordini, a Tuscan, 31, Via Condotti; Sig. Vannini, also a Tuscan, 101, Corso; Sig. P. Trocchi, 50, Via Borgognona; Mr. Grant, 60, Via di Bocca di Leone, an Englishman, long settled and educated in Rome, gives lessons in Italian, Greek, Latin, and mathematics; having been a private tutor in England, he will prove a useful daily preceptor to young Englishmen. Most of the above speak and read English. The price of lessons for an hour varies from 5 to 8 pauls, and ought not to exceed the latter sum.

*For Ladies.*—Signora Ersilia Nibby, the daughter of the eminent Roman archaeologist of that name, Via Sistina, No. 55, gives lessons in Italian literature and language, and is highly spoken of; Signora Claudia Garofolini, 85, Via Babuino, a lady who has lived in London as an Italian and singing mistress, can be well recommended; Mad. Rinaldini, a Parisian lady who has lived for many years at Rome, 31, Piazza di Firenze, gives lessons in Italian and French, and her daughter, Mad. Guocchi, who gives instruction in French, Italian, music, and dancing,

will prove a good daily governess for young persons; Mad. Elena Montecchi Torti, Palazzo Sabina, Via delle Muratte, is much employed in English families; Mad. Cosmes, and Amalia Soprانزي, her sister, 65, Via del Babuino, for Italian and French; Mad. Acquaroni, 51, Via della Croce.

§ 23. *Teachers of Drawing and Painting.*—Mr. Arthur Strutt, No. 135, Via del Babuino, a talented English artist long established at Rome, gives lessons in painting; M. Benouville, 61, Via Babuino, also a very talented artist as a landscape painter. receives ladies and gentlemen as pupils in his studio, giving instruction both in oil and water-colour landscape painting; Guglielmi, 39, Via della Mercede, is an excellent master and a good portrait-painter in chalks and pastel; Sig. Rocchi, 14, Ripa del Fiume, in chalks and sepia; Signora Agnese Ruffini Potempska, Palazzo Doria, 107, Piazza di Venezia, in water-colours and miniature-painting; Sig. Belloli, 1, Via dell' Orso; Sig. D. Ventura, 14, Carcere Mamertina; Bartolini, Vicolo del Vantaggio.

§ 24. *Music Teachers.*—Fiori (singing and piano—is also a composer); Tullio Ramacciotti (violin), 96, Via del Babuino; Batocchi, Via di S. Claudio, 82; Giovanini, Via di Mario dei Fiori, No. 89; Domenico Barocci, at Cuccioni's, 18, Via Condotti, is a good singing master; Sig. L. Moroni, 122, Via Tomacelli, one of the best singing and music masters; Sig. D. Musrafa, singing, soprano in the Sixtine Chapel, No. 175, Via del Pellegrino; Mdle. Korn; Gabrielli, Piazza della Chiesa Nova: Mad. Lucentini, Via della Stamperia Camerale, No. 17; Mad. Rinaldini, 31, Piazza di S. Firenze, and Adele Durani, 68, Via delle Due Macelli, for young people; Sebastiani, 208, Via di Ripetta (piano and singing); Mdle. Laboureur (for piano and singing), 456, Corso; Sig. C. Ducci, pianist, 96, Via del Babuino, also goes out for evening concerts; Sig. Gaggi, Piazza di Spagna; Eliza Bongiovanni (piano), 68, Via Sistina. The

charge of the best masters is from 10 to 15 pauls a lesson.

§ 25. *English Masters*.—Mr. Ewing, Palazzo Parisani, Piazza di S. Claudio, and adjoining the ch., can be recommended—he is much employed in the best Roman families.

§ 26. *French Masters*.—Bonnard, 18, Via della Frezza; Marchais, 22, Via della Propaganda.

§ 27. *German Masters* may be heard of at Spithover's Library.

§ 28. *Teachers of Dancing*.—Angelo Costa, 57, Via di Pontifici.

§ 29. *Fencing Master*.—Calori, Via della Mercede, also keeps a gymnastic establishment for young persons of both sexes.

§ 30. *Tradespeople, Shops, &c.*—As a general rule in Rome, as throughout Italy, we would advise our countrymen to employ English tradespeople when possible; they are more to be relied upon for punctuality, good articles, and honesty, than the native shopkeepers, and do not, we believe, as the latter do, lend themselves to the objectionable, and to persons living in lodgings costly, practice, of bribing servants to obtain their masters' custom.

*a. Grocers*.—For tea, groceries in general, wines, porter, &c., Lowe, who has for many years been established at 76, Piazza di Spagna, can be strongly recommended. Campi and Luigioni, also in the Piazza di Spagna: the former sells cutlery and English articles in general; the latter more particularly groceries and wines—he is also an extensive furnisher of firewood to English families.

*b. Wine Merchants*.—Messrs. Macbean and Co., the bankers, in the Corso, have an excellent supply of Italian, Spanish, and French wines; Mr. Lowe, 76, Piazza di Spagna. For Wines of the country, Traversi, 2, Via Bocca di Leone.

*c. English Bakers*.—Mrs. Muller, an

Englishwoman, 88, Via della Croce; Menghini, No. 100, Via Babuino, makes all kinds of bread, biscuits, &c.; Filonardi, a good French baker, 79, Via Condotti.

*d. Pastry Cooks and Confectioners*.—François Spillman, No. 12, Via Condotti; Nazzari, in the Piazza di Spagna; and Spillman, frères, No. 10, Via Condotti, where there are refreshment-rooms where dinner, lunch, and tea may be had; the Spilmans are the Gunters of Rome, and the general furnishers of ices and refreshments for balls and parties; they also send out dinners.

*e. Tailors*.—Hamilton, Via Babuino; Innocenti, Via Condotti, No. 13; Schræder, 29, Piazza di Spagna.

*f. Boot and Shoe Makers*.—Natalini, Piazza San Carlo in Corso; Jesi, 129, Corso, is perhaps the best in Rome. Shoes and boots are dear in Rome, and indifferent, especially against wet.

*g. Hatters*.—Antonini, 160, Corso; Mancinelli, No. 383 in the same street; Miller, 16, Via Condotti.

*h. Saddlery*.—Barfoot, 151, Via Babuino, keeps a dépôt of London saddlery, whips, &c., and is a general dealer in carriages, executes repairs, &c.

*i. Tobacco and Snuff shops* are now to be met with in every street; one of the principal warehouses for home-made snuffs and cigars is that of the Convertite, in the Corso. Foreign cigars are only to be procured at the *Spacio Normale*, in the Piazza de' SS. Apostoli.

*k. Dressmakers, Modistes, Marchandes des Modes, &c.*—Madame Massoni, in the Palazzo Fiano on the Corso, one of the longest established in Rome. Lucia Ripari, on the opposite side of the Corso, has a very extensive warehouse of French and English nouveautés and fancy articles, with a millinery establishment attached—English spoken. Mad. Borsini Dupres, also in the Corso, perhaps the most fashionable of all, but high in her charges. Madame Clarisse, 11, Via della Vite, keeps a good assortment of French nouveautés, and is much more moderate in her charges; Adelaide Poggesi, 82, Via Borgognona, 1° p°, has been spoken highly of by

English families who have employed her.

*l. Roman Scarfs and Roman Female Costumes.*—The best shops for these beautiful fabrics are Arvotti's, Piazza Madama; Bianchi's, No. 82, in the Piazza della Minerva, and Via Condotti, No. 92; Amadori, 72 in the same street; and for the picturesque costumes of the Roman peasantry, La Farinara's, near the church of the Madonna dei Monti.

*m. Coiffeurs, Hairdressers, Perfumery.*—Giardinieri, No. 424, Via del Corso; Versani, 193, Corso; Cadabeni, 53, Via Condotti; Simonetti, 2, Via della Croce.

§ 31. *Translators.*—English and Americans may require to have authenticated translations of documents made from English into Italian and French, or from Italian or French into English, in which case Sig. Ificleo Ercole, at the British Consulate, who is one of the approved translators of the law-courts, can be recommended.

§ 32. *Copyists of old Masters.*—Cav. Cortazzi, 509, Corso, 2° piano, and Mazzolini, 437, Piazza S. Carlo in Corso, have always a large number of copies of the most celebrated paintings on sale; Cavaliere Chatelain, 226, Via Ripetta; Campanile, 77, Via della Croce; Agnese Potempska, née Ruffini, Pal. Doria, 107, Piazza di Venezia, copies in water-colours and in miniature, and gives lessons; Koëلمان, 57, Via dell' Olmo, near Santa Maria Maggiore, is one of the most celebrated copyists in miniature of the old masters; Madame Teerling, 3, Via S. Giuseppe a Capo le Case; Marianecchi, Vicolo Babuino, is a good copyist in water-colours, chalks, or *guazzo*, and gives lessons in it; Ferdinand Flor, 48, Via Margutta; Casabianca, Palazzo Borghese. *In Water-colours.*—Our countrywoman Miss Chawner is an excellent copyist of the old masters—she lives at No. 6, Via Laurina; Gagliardi, Palazzo Giustiniani, near the Post-office; Mad. Grasselli, 19, Via Condotti, copyist in miniature; Sig. Riccardi, 49, Piazza di Sta. Chiara, in water-colours and oils.

§ 33. *Jewellers.*—Castellani, No. 88, Via Poli, is of European celebrity for his reproductions from the Etruscan models, and for the several beautiful designs of the Duke of Sermoneta (Don Mich. Ang. Caetani). It is impossible to surpass in taste and beauty some of his works. On the stairs leading to his show-rooms are placed several specimens of antique sculpture discovered on the spot and on the site of one of his villas. Castellani is celebrated amongst the Roman nobility for his taste in setting diamonds and precious stones, most of which, and amongst the most magnificent in Europe, have passed through his hands. Pierret, 31, Piazza di Firenze, is now one of the first artists in Rome for imitations of Etruscan jewellery, in many respects equal to Castellani, and more moderate in his prices. Freschi, 27, Via Condotti, has a very extensive assortment of Roman and Etruscan jewellery, and being cheaper is much employed by the Romans, but his designs and execution are not equal to those of Castellani and Pierret, an observation that applies to all the other jewellers in Rome. Rey, 34 and 35, Via Condotti; Lorenzi, Via della Vite.

§ 34. *Engravers of Cameos.*—Principally on shells: Saulini, No. 8, Via della Croce, perhaps the best in Rome for his portraits in cameo—he also engraves in *pietra dura*; Giovanni Dies, 86, Via Condotti; Civillotti, Piazza di Spagna; also Neri, No. 10, Piazza di Spagna. The charge for cameo likenesses is from 15 to 25 scudi; a good head likeness only, will cost at Saulini's 20 scudi, with bust 25, and the same in *pietra dura* 200 and upwards.—*Cameos in pietra dura*, a very superior style of art to that on shells: Girometti, Piazza S. Marcello in Corso, the first artist in Rome in this branch of art; Verge, 61, Piazza di Spagna.

§ 35. *Roman Mosaics.*—The mosaicists of Rome may be classed under the 3 heads, *Mosaicist Artists, Mosaicist Manufacturers, and Sellers of Mosaics.* Amongst the first is Commendatore Barberi, 148, Via Rasella—he was director of the

mosaic-works of the Government, and obtained one of the great Council medals at the Exhibition of 1851—his studio, which is obligingly shown, will be worth visiting; Cav. Luigi Moglia, Via Babuino, 133, is a first-rate artist—his Madonna della Seggiola, of the same size as the original picture by Raphael, in the Pitti Gallery, is one of the finest specimens of modern mosaic—his Temples of Paestum obtained one of the Council medals at the London Exhibition in 1851, and are among the most celebrated works of the kind; Gio. Barberi, Piazza di Spagna, 99; Poggioli, Via Babuino, 65; Gabrini, Via del Corso, 36; Boschetti, Via Condotti, 74, has a large assortment, and is said to be a fair-dealing person; Rinaldi, Via Babuino, 125, much employed by the government and public establishments in restoring ancient mosaics; Verdejo, Via Condotti, 34; Salandri, Vicolo di Macedo, 23. — *Sellers of Mosaics*: Caprani, 56, Via Consulta; Francescangeli, Via del Babuino; Dies, 48, Via Condotti; Trebbi and Estrada, 52 in the same street. The same design according to the nature of the work, will vary in price, and at the same shop, from one to five-fold.

There is a charitable institution for the relief of distressed artists at No. 105 in the Piazza Borghese, under the patronage of several benevolent persons of the Roman nobility, where cameos, mosaics, bronzes, and works of art generally, may be procured at moderate prices, and which, from the nature of the institution, is well worth a visit and merits the encouragement and support of our benevolent countrymen.

§ 36. *Bronzes*, modern, in imitation of the mediæval and antique.—Hopgarten, 72, Via de' Due Macelli, the first in Rome; Rohrich, Via della Purificazione; Sbordoni, Via Ripetta; De Rossi, 22, Via Condotti; Freschi, 27, Via Condotti—a largely assorted shop, of bronzes, beads, jewellery, and Roman articles generally. The electrotype process has been introduced at Rome for copying ancient sculpture. The manufactory, founded by the late Dr. Braün, is outside the Porta del Popolo, and

the articles produced may be obtained at No. 84, Piazza di Spagna.

§ 37. *Sulphur casts* of medals and small bas-reliefs called *Intagli* and *Inpronti*. — Odelli, 145, Via Rasella; Cades, 456, Corso; Liberotti, Via Condotti; Paoletti, 86, Via della Croce.

§ 38. *Drawing Materials*.—Flacheron Hayard, 43, Piazza di Spagna; Dovi-zielli, Via Babuino, 135.

§ 39. *Roman Pearls*.—Rey, , and Sorelle Pozzi, at No. 86, both in the Via del Babuino, have the two best shops for false pearls in Rome. Focardi, Via Condotti, is one of the best assorted in Rome for chaplets, rosaries, crucifixes, reliquiaries, &c.; Freschi, 27, Via Condotti, *id.* The Roman pearls are very different from the French, being solid instead of hollow, and formed of alabaster instead of glass, on the surface of which the pearly substance from the inside of the small fish (*l'argentina*) is applied.

§ 40. *Picture Dealers*.—Menghetti, 152, Via del Babuino; Garofoli, No. 75, and Luchetti, 25, same street; Del Frate, 33, Piazza Nicosia; Fabri, 3, Via di Capo le Case, 1° piano; and at the Monte di Pietà, where there is always a great number to be disposed of as unredeemed pledges.

§ 41. *Sellers of Antiquities*.—Basseggio 42, Via Babuino; Marchesi for antiquities, mediæval objects, majolica, &c., 60, Via Condotti; Depoletti, 31, Via della Fontanella Borghese.

§ 42. *Baths*.—Palazzo Bernini, Via Belsiana, and 96, Via del Babuino, but very inferior to those in most other large towns.

§ 43. *Ciceroni*, *Laquais de place*, &c., one of the necessary incumbrances of the stranger at Rome.—Most of the *domestiques de place* at the hotels have picked up enough learning to guide the casual visitor through the ordinary routine of antiquarian sights, &c.; but there is a superior class of per-

sons, men of education, who undertake to accompany parties, and who may be heard of at the consul's, or at many of the bankers'.\* From the ordinary ciceroni, or laquais de place, travellers must be cautious in receiving their *dicta* as authority; in other respects, and especially in their dealings with tradespeople, they are not always beyond suspicion—they generally exact a commission for all purchases made by their masters, and the less they are allowed to accompany them in their dealings the better: the charge for a good intelligent laquais de place is 10 pauls a day.

§ 44. *Conveyance of Parcels to England, Commission Agents, &c.*—Works of art, and packages in general, are regularly despatched to England by the different bankers, many of whom are in correspondence with Messrs. J. and R. McCracken, of 7, Old Jewry, London. Messrs. Freeborn and Co., Macbean and Co., and Plowden and Cholmeley, despatch packages of every size at regular intervals. Mr. Shea, 11, Piazza di Spagna, and Mr. Jackson, No. 38, Piazza di Pietra, in correspondence with Messrs. Chinnery of London, are shipping agents to England and the United States. Heavy packages, such as marbles, statuary, &c., are generally sent from Rome to Leghorn for embarkation in sailing vessels, and seldom reach in less than three months; by the steamers to London and Liverpool in about one-third of that time, now that regular lines of steamboats arrive at and leave Leghorn 3 times a month; and, with equal expedition and less risk of breakage, to Southampton, by the French steamers between Civita Vecchia and Malta, and from thence to England by boats of the

Peninsular and Oriental Company: Messrs. McCracken have recently established an agency at Malta for the latter mode of conveyance. Parcels may also be forwarded through France by the Messageries Impériales, whose office is in the Via della Fontanella Borghese, when expedition is an object, but the charges for small objects are exorbitant, a parcel under a pound in weight often being charged as high as 20s. from London to Rome; for large packages, the charge from Civita Vecchia to Paris, including steamer and railway, is about 20s. a cwt., and the time employed 5 days. Mr. Shea, at 11, Piazza di Spagna, has established a correspondence for sending to, and receiving from, London small parcels once a month, a great convenience for persons living at Rome.

§ 45. *Sporting, Hunting, &c.*—Sportsmen's licences are now obtained without difficulty from the Police authorities; a permission, however, must have been previously procured from the Commander-in-Chief of the French army at Rome to possess arms, the city being still subject to military law. This favour is liberally accorded to our countrymen by the French authorities, on a request backed by an application from the British Consul. The principal sporting about Rome is boar-shooting in the forests of Cisterna and Nettuno, snipe-shooting in the marshy valleys about the city and in the vicinity of Ostia and Porto in the winter, and quail-shooting along the coast, and especially near Fiumicino, on the arrival of the birds in May. The shooting season in the Campagna commences in October, and continues during the winter; but the greater part of the large quantity of game exposed for sale in the Roman markets is taken in nets, such as quails, larks, and other small birds. No market in Europe, perhaps, offers a greater variety of birds than that of Rome, and certainly none where the ornithologist will be able to add more species to his collections.

It may not be out of place to mention here that all firearms are detained at the Roman custom-house on entering

\* Sig. Carlo Visconti, Via Belsiana, No. 71, can be recommended for this purpose as a person acquainted with everything connected with the antiquities of Rome and its environs. His ordinary charge for an excursion amongst the ruins is 2 scudi. Sig. Rosa, who lives in the Palazzo Marzocchi, Piazza di S. Pietro, the author of an elaborate topographical survey of ancient Latium, will prove a most instructive guide for the country about Rome, and to whom 20 francs a day will be a fair remuneration.

the Papal States, until the necessary permission to use them has been obtained from the French military authorities.

A subscription pack of hounds is now kept, numbering nearly all the Roman nobility among the subscribers, and affords very good sport to strangers residing at Rome during the winter; as foxes are abundant, and the country well suited for hunting. The annual subscription is 30 scudi: the hounds meet twice a week during the winter and early spring. Persons not subscribers to the hunt, but who avail themselves of its advantages, are expected to send a donation to the secretary towards the maintenance of the hounds and huntsmen, at the end of the season. The meets are very numerous attended, especially in fine weather, when hundreds of carriages belonging to the Roman aristocracy and resident foreigners may be seen, treading the Campagna after the hounds, one of the very interesting scenes to be witnessed in the environs during the Roman winter. The days and places of meeting of the hounds are stuck up at the English club and two principal news-rooms.

§ 46. *Protestant Divine Worship*.—Divine service according to the forms of the Church of England is celebrated every Sunday at 11 A.M. and 3 P.M., and the Communion at 9 A.M., in a large apartment appropriately fitted up outside the Porta del Popolo. There is service on every week-day at 10 A.M. and 3 P.M. The ch. is entirely supported by voluntary contributions, which are collected by the clerk at the residences of the visitors who leave their names at the ch., a more befitting manner than that adopted at Florence of exacting payment at the doors. Attached to the ch. is a lending library of religious books, which are distributed on Sunday to such subscribers to the ch. as may apply for them. The resident clergyman is now the Rev. F. B. Woodward. The ch. is closed from the end of June until October. Divine service according to the Church of England and Presbyterian forms is celebrated every Sunday at the Legation of the United States,

[Rome.]

in the Palazzo Braschi, in a large apartment appropriated for that purpose, and where persons of all countries are admitted gratuitously.

§ 47. *Theatres*.—The Teatro di Apollo, in the Via di Tordinona, near the bridge of St. Angelo, for grand operas and the ballet during the Carnival—the two lower tiers of boxes are generally let for the season, the second being occupied by the Roman nobility and public authorities; the T. Valle, for operas and comedy; the T. Argentina, in the Via della Rotonda; the T. Metastasio, near the Ripetta, for comedy—a French company play generally here during the Carnival; the T. Capranica, in the Piazza Capranica, near the Piazza Colonna, for Marionetti during the Carnival, and in the spring for comedy. There are some minor theatres during the Carnival. The popular Fantoccini, which were forbidden of late years, in consequence of certain allusions made by the actors to passing political events, have recently been resuscitated at a small theatre, lighted with gas, in the Piazza della Valle. The price of admission to the pit in the larger theatres is from 3 to 4 pauls. Persons going to the boxes do not pay for admittance to the theatres, as in some other towns of Italy. A box costs from 15 to 20 pauls a night. During the season it is very difficult to obtain one at the 3 principal theatres, the Apollo, Valle, and Argentina, especially at the first. The best plan will be to secure, if possible, a part of a box for the carnival, and even this cannot always be accomplished. The performances commence between 7½ and 8 o'clock.

§ 48. *Public Festivals*.—The Carnival commences, properly speaking, after New Year's Day, and continues until the beginning of Lent; although the gaieties in the Corso and the masking, when permitted by the police, take place only during the last 10 days, always excepting the Sundays and Fridays. At 2 P.M. the crowd assembles in the Corso, where the pelting with comfits, manufactured for the purpose with flour and plaster of Paris, is carried on until nightfall, all the windows

and balconies being gaily decked out and filled with the *beau monde*. The amusements of each afternoon end with a horse-race. The horses have no riders, but are urged on by balls and plates of metal, covered with sharp spikes, suspended from their backs. The prizes are either pieces of rich velvet or sums of money varying from 30 to 100 scudi, which were formerly furnished by the Jews, who were even themselves, in bygone days, compelled to race on foot for the amusement of the people. The horses are stopped at the end of the Corso by a piece of canvas stretched across the street at the Ripresa de' Barberi, which derives its name from the Barbary horses that formerly contended for the prizes. The Thursday and the last 2 days of the Carnival are the most exciting; the whole city seems then to be congregated in the Corso. The diversions end on the evening of Shrove Tuesday, with the *Moccoli*, when every one in the windows and in the streets appear with tapers, and endeavour to blow out the lights of each other. The Corso is illuminated in this way from one extremity to the other as soon as the last horse-race is over, and when the darkness has set in, the windows of the houses being filled with people holding lights in their hands: the scene is one of the most picturesque and extraordinary attending the ceremonies of the Carnival. This brilliant scene closes at 1 hour after the Ave Maria, or about 7½ o'clock, when the middle and lower orders retire to the theatres, and the higher to suppers given by the principal Roman families to their relations and intimate friends, to bury, as it is said, the Carnival. The *October Festival*.—On Sundays and Thursdays in October the people assemble about the Monte Testaccio, where they amuse themselves with dancing and games. This is the great holiday of Rome, and nowhere are the people seen to so much advantage. As a study of costume this festival is unrivalled. The *Artists' Festival*, managed by the German Club, takes place at the beginning of May. Artists of all nations assemble at an early breakfast, and afterwards proceed in procession to some pictu-

resque site in the environs, such as Cerbara, 4 m. beyond the Porta Maggiore and near the Anio, or to the environs of Fidenæ, 5 m. outside the Porta Salara. After an incantation to the Sibyl, singing, speechifying, and distribution of mock orders, &c., there is a cold dinner about 1 P.M., followed by horse-racing, spear-throwing, &c. All the hack-horses and carriages in Rome are put in requisition on the occasion. Tickets for the dinner are confined to the artists and their friends, but spectators are freely admitted to witness the subsequent festivities. The principal *Church Festivals* are described in our account of the following basilicas and churches:—St. Peter's, St. John Lateran, S. Maria Maggiore, S. Andrea delle Fratte, S. Antonio, SS. Apostoli, Ara Coeli, S. Carlo in Corso, S. Francesca Romana, Gesù, S. Marcello, S. Marco, S. Maria sopra Minerva, S. Maria in Vallicella, S. Pietro in Vincoli, S. Tommaso degli Inglesi, La Trinita de' Pellegrini: but the traveller who takes an interest in the ceremonies of the Church will do well to provide himself with the *Diario Romano*, an Almanac published annually at the Stamperia Camerale: it costs 1 paul, and the festivals for every day in the year in the different churches of Rome are accurately given in it: a very useful system has been adopted at Piale's and Spithover's news-rooms, of sticking up, at the beginning of every week, a list of all the ceremonies that are to take place, the different sights worth seeing, the museums and private galleries that are open, &c., on each day.

§ 49. *Presentations to the Pope*.—As many of our countrymen may desire to be presented to His Holiness during their stay at Rome, the following information may prove useful.

All foreigners desiring to be presented to the Pope must have an application to that effect addressed to *Monsignore Maestro di Camera*, or Grand Chamberlain, by the representative of their country to the Holy See. As regards the English, who have no such official (the British Consul not being considered as a diplomatic agent by

the authorities at the Vatican), and especially Protestants, the application must be made through some private channel. British Roman Catholics will experience no difficulty through the functionaries attached to the Papal Court amongst their ecclesiastical countrymen settled at Rome. As to Americans, there being a minister accredited from the United States, they will only have to follow the same routine as other foreigners.

Gentlemen are received in the private apartments of the Pope on week-days; ladies only on Sundays, and in one of the galleries of the Vatican, it being contrary to etiquette to admit females, except of Royal blood, into his Holiness's apartments.

Persons soliciting the honour of being presented are informed generally a few days before, and by a letter from the Maestro di Camera, that they will be received at a certain hour, in general about midday; they can either present themselves in uniform or in evening dress; they are ushered individually into the Pope's cabinet by the Maestro di Camera. It is the etiquette that Protestants should show the same mark of respect to His Holiness as they do on being presented to their own sovereign, by kissing his hand. Roman Catholics will consider it to be their duty towards the head of their Church to kiss the Pope's foot or knee, or to make such an obeisance as to show they desire to do so. The mode of addressing His Holiness is, in Italian, *Santità* or *Santo Padre*; in French, which the present Pope speaks fluently, *Sainteté* or *Saint Père*.

The presentation of ladies, except in the case of royal princesses or crowned heads, only takes place on Sundays, after the Pope's dinner-hour. They assemble in one of the halls of the Vatican, generally in the apartment which formerly contained the pictures, and can bring their children with them, as is generally done to obtain the benediction of His Holiness; arranged in a line as at most continental presentations. The Pope, accompanied by one of the *Camerieri Segreti*, or under-chamberlains, who introduces them,

walks past each, addressing them kindly, and giving, when asked, his benediction, a highly-prized favour by all Roman Catholics, who generally avail themselves of the same opportunity to have rosaries and crucifixes blessed. Ladies must appear in black dresses and veils, and be punctual at the place and hour appointed in the notification from the Maestro di Camera. It is usual to give a small gratuity to the messenger who conveys the latter document to the persons to be presented.

#### § 50. MUNICIPAL GOVERNMENT.

Under this head in the Introduction to Part I. we have entered into all necessary details respecting the general administration of the Roman States; it will therefore only be necessary here to say a few words on that of the province in which Rome is situated, and on the municipal institutions of the capital.

The province of the Comarca of Rome contained, according to the last census, a Pop. of about 326,509, including that of the capital. It embraces the districts Tivoli, Subiaco, Palestrina, the towns of Frascati, Albano, and the Agro Romano, or the district more immediately surrounding the capital. The Comarca is governed by a president, always a cardinal, his authority only extending outside the walls of Rome, the city itself being under the direction of the municipal body and the director-general of police. The president of the Comarca is assisted by a council of men of property and family, appointed by the government. The present president of the Comarca is Cardinal Roberti.

The municipal body of the capital consists of a senator (always belonging to one of the great patrician families), who is appointed by the Pope for 6 years, but may be continued, of 8 conservators (*conservatori*), and of 40 councillors. The conservators and councillors have been in the first instance named by the government, but are in future to be elected by their own body with the adjunction of 2 delegates



from each of the Rioni or quarters of the city; their time of office is also for 6 years, but they can be re-elected, one half going out by rotation every 3rd year. The duties of the senator and his council are purely municipal, the police being in the hands of the Director-General. By the new organization of the municipal body, one half of the conservators and councillors must be selected from the nobility and large proprietors, the other amongst the middle classes and the tradespeople. The municipality hold their meetings at the Capitol, the Guildhall or Hôtel de Ville of modern Rome.

The police of Rome is entirely under the Director-General of Police, a high functionary, subordinate to the Minister of the Interior and the Secretary of State, and who has the prisons and inferior criminal courts in his attributions. Under him are the presidents of the Rioni, who are selected amongst the noble families; they must have received a legal education, and are charged with the surveillance of their different quarters; they enjoy also a jurisdiction in civil cases to the amount of 5 scudi; but the secret and political police, as well as the passport department, are under the immediate superintendence of the Director-General, whose residence and offices are in the palace of Monte Citorio.

§ 51. *The Population of Rome at the commencement of 1858 was 179,950 exclusive of strangers. It has been nearly stationary for the last 10 years; the highest point it ever reached in modern times being 180,200 in 1846. It was 153,000 in 1800, from which it decreased gradually until 1813, when it was only 117,900; from then to 1846 it has been constantly on the increase, when it reached 175,214. The average number of births in the last 10 years has been 5164, and of deaths 4791; showing that the increase in the population has arisen rather from immigration than natural causes. The number of priests and friars is about 4500, and of nuns 1900. The resident Jewish population was 4196, according to the official returns at the last census, who are still com-*

*pelled to live in the Ghetto, or Jews' quarter—a barbarous system, only now to be met with in the states of the Church, although a relaxation of that rigid rule has been recently made, by allowing some of the most respectable to have shops and counting-houses beyond the precincts of their filthy quarter.*

The streets of Rome are in general narrow, and paved with small pyramidal masses of lava, quarried beyond the basilica of San Paolo, and near the tomb of Cæcilia Metella, on the Via Appia: the Corso and the street leading to St. Peter's are the only ones which have a foot-pavement on the sides. They were for the most part lighted with oil-lamps; but of late years the streets in the vicinity of the Piazza del Popolo, the Corso, and other principal thoroughfares, have been lighted with gas, as ultimately the entire city will be, thanks to an English company, who have erected very extensive works on the site of the Circus Maximus. Several of the main lines of streets are long and handsome, broken by frequent open spaces, or *piazas*. The town is well drained by a network of sewers chiefly on lines of the ancient *Cloacæ*.

§ 52. *Books on Rome.*—As no city has had so many books written on its history, topography, arts, and institutions as Rome, it would be impossible to notice the thousandth part of them in a work like the present; we must confine ourselves, therefore, to point out those chiefly of modern date which will be the most useful, in affording accurate information to our countrymen who resort to the Eternal City on its monuments, antiquities, works of art, &c. We have, to the best of our ability, endeavoured to incorporate in the present volume all that will be required by the great majority of visitors.

Of the more modern monuments of Rome, the late Professor Nibby's *Roma Moderna*, in 2 vols. 8vo, 1839,\* will be found perhaps the most detailed and accurate description. It forms a suite to his more elaborate work, the *Roma*

\* Roma nell' Anno MDCCCXXXVIII., descritta da Antonio Nibby, 2 vols. 8vo. Roma, 1839-41. Parte ii. Moderna.

*Antica*. Both have been in some measure reproduced in an English form by Mr. Donovan, a clergyman of the convent of SS. Apostoli, who has added details on various subjects, more particularly connected with English history, and of interest to British travellers, and very useful information on Christian edifices and worship in early times.\*

On the Palaces of Rome, M. Leta-rouilly's work, entitled *Les Edifices de Rome Moderne*, 3 vols. 4to., although left unfinished by its author, is the most complete work.

Of the innumerable guide-books in Italian, French, and English, the greater number may be said to be more or less reproductions of that first published by Vasi, in the last century. We must except those, however, of Fea and Melchiorri, which have greater claims to originality, their authors having been men of learning and original research. The *Roma e suoi Contorni* of the latter author, of which a new edition has been recently edited by Signor Mercurj, is perhaps, for the information it contains, the best guide that has hitherto appeared, but the general arrangement is very defective.† Robello's *Guide de Rome* is one of the latest, but it is full of errors, and written in a disagreeably pedantic style. Of Plattner's and Uhlrich's abridgment of the *Beschreibung* we shall speak hereafter. The most recent work of this kind we have seen, Dr. Braun's *Rambles through Rome*,‡ forming the first part of his book entitled *Ruins and Museums of Rome*, and translated by its author into English, is in a great measure a *résumé* of Canina's views on the ancient monuments, arranged according to localities, and spread over five days' excursions.

The modern writers on the topography, monuments, &c., of ancient Rome may be classed under two heads—the Italians and the Germans. The latter, of the school of Niebuhr and

Bunsen, have printed much on the subject, but in a spirit of opposition to all archæologists who preceded them in the same branches of research.

Amongst the Italians the great authority of the present day is the late Commander Canina, the president of the Museum of the Capitol, and the most eminent among the Roman archæologists of modern times: he has illustrated the ancient monuments of the city in an admirable manner, uniting as he did the talents and information of the antiquarian and scholar with those of the architect, his more immediate profession. Of Canina's works the most generally useful will be found his *Indicazione Topografica*;\* accompanied by a large map, it forms an admirable topographical guide to Rome as it stood during the Imperial period, and consequently to most of the antiquities still existing. This work is accompanied by a series of views of the monuments as they now exist, generally in ruins, with the same restored on the opposite page. A most useful complement to the *Indicazione* had been completed by its author before his death, and has just been published by his heirs, the *Esposizione Topografica di Roma, nelle tre prime Epoche*, and in which the description of the city during the ante-Roman, Kingly, and Consular periods is given, forming, with the *Indicazione*, which may be considered its continuation over the Imperial period, a complete topography of the capital of the Roman world.† Persons who wish to obtain more detailed descriptions of these ancient edifices will do well to refer to the magnificent *Roma Antica*,‡ 2 vols. fol., by the same author, which is accompanied by elaborate engraved plans and topographical details of each edifice and locality. Indeed, the

\* *Indicazione Topografica di Roma Antica*, del Commendatore Luigi Canina. 1 vol. 8vo. Rome, 1850.

† *Esposizione Topografica di Roma Antica, nelle tre prime Epoche, Anteromana, Reale, e Consolare*, del Commendatore Luigi Canina. 1 vol. 8vo. 1855. Published only in 1858.

‡ *Gli Edifizj di Roma Antica e sua Campagna*, divisa in due Sezioni. Sezione 1., *La Città*, 4 vols. folio. Sezione 11., *La Campagna*, 2 vols. folio. Roma, 1855-56.

\* *Rome Ancient and Modern*, by the Very Rev. Jeremiah Donovan, D.D. 4 vols. 8vo. Rome, 1842.

† *Guida Metodica di Roma, e suoi Contorni*, dal March. G. Melchiorri. 1 vol. 12mo. Roma, 1856.

‡ *The Ruins and Museums of Rome*, by Emil Braun. 1 vol. 12mo. Brunswick, 1854.

*Roma Antica* may be said to have superseded all the works that preceded it on the monuments of ancient Rome.

The several works of Professor Nibby on ancient Rome are a mine of diligent and classical research. His *Mura di Roma* and *Foro Romano* will well repay a perusal. All his laborious researches were embodied, a short time before his death, in his *Roma Antica*.\*

Of works in the English language may be cited those of Messrs. Forsyth, Burgess, Burton, Sir G. Head, and Mr. Donovan, already referred to.

A very able article on ancient Rome has been published in the 2nd vol. of Dr. W. Smith's Dictionary of Ancient Geography. It is written with great erudition, fairness, and talent; and as it enters more fully than our space has permitted into questions of classical and topographical criticism, we can recommend it to our readers as a valuable archæological supplement to this Handbook.

The reader will derive much instruction, conveyed in an elegant style, by the perusal of a series of articles entitled 'L'Histoire Romaine à Rome,' by M. Ampère, of the Académie Française, published in the *Revue des Deux Mondes*, founded on its monuments, which their talented author has made for many years, and on the spot, the object of his researches and study.

The principal work of the German school is the *Beschreibung von Stadt Rom*,† commenced in 1828 and completed in 1842, by Bunsen, Plattner, Rostell, Gehrard, Uhrlrichs, &c., with a few contributions of an earlier date by Niebuhr. It forms an elaborate guide to the monuments of the ancient and modern city, by persons of learning, industry, and research long resident on the spot. The principal contributor in the archæological department has been Chevalier Bunsen, formerly Prussian minister in England; in the portion relative to the modern city, its palaces, churches, &c., Mr. Plattner. The mode in which the work was published, at

long intervals between the volumes, and its consisting of a series of separate incompletely connected dissertations, render its perusal unsatisfactory, and detract from its merit as a guide; whilst its systematic opposition to all those who preceded in the study of the topography and determination of the monuments, in unsettling the mind of the visitor, takes away much of his interest in the sites of classical antiquity with which he is surrounded. The plates with which the *Beschreibung* is accompanied are copied from other works, and are too few for its illustration. No part of the environs of Rome are touched upon in the *Beschreibung*. Persons unacquainted with German will find a clear and impartial review of the views of the archæologists of the *Beschreibung* in the article Rome of Dr. Smith's Dictionary of Ancient Geography.

An abridgment\* of the *Beschreibung* was published in a single volume in 1844 by Plattner and Uhrlrichs, and will be found to contain the most recent views of the German authors on Rome; it is in fact their handbook, and that used generally by their countrymen.

A vast number of works have appeared on the museums and galleries of Rome. As regards statuary, the *Museo Pio Clementino* stands unrivalled. Dr. Braun, in the 2nd part of the work above referred to, has given a description of the most remarkable specimens of ancient sculpture, both in the public and private collections. The author, in his notices, has perhaps aimed more at bringing forward his own peculiar views on ancient art, than conveying to his reader the artistic merits and history of the objects noticed. Touching art in the abstract the author's views are very German. Persons interested in the architecture of the more early Christian edifices of Rome will find excellent plans of all of them, with a copious explanatory text, in Canina's *Tempi Christiani*;‡ and of the Basilicas

\* Nibby, *Roma nell' Anno MDCCCXXXVIII.* Parte i. Antica. 2 vols. 8vo. 1838-39.

† *Beschreibung von Stadt Rom.* 5 vols. 8vo. and Atlas. 1830 to 1842.

\* *Beschreibung Roms ein Auszug aus der Beschreibung der Stadt Rom, von Ernst Plattner und Ludwig Uhrlrichs.* 1 vol. 8vo. 1845.

‡ *Ricerche sull' Architettura pur propria dei Tempi Christiani.* 1 vol. fol. Roma, 1846.

in particular in 'Die Basiliken Christlichen Roms,' by Guttonsohn and Knapp, 1 vol. fol., with an explanatory introduction by Bunsen. Fontana's work on the Churches of Rome contains a number of good outline illustrations and plans of the most remarkable Christian edifices in the modern city and its immediate vicinity, of the tombs and principal works of art contained in them, accompanied by a concise explanatory text; it will prove a good illustration of the Ecclesiastical Monuments in the Capital of Christianity.\*

On the environs of Rome the most generally useful works will be found to be Nibby's *Viaggi*, and especially his more recent one, the *Dintorni di Roma*,† 3 vols. 8vo., and Sir William Gell's *Topography of Rome and its Vicinity*.‡ In both works the localities are arranged alphabetically, with descriptions of their present state, their ancient remains, &c. In Nibby's work these notices are much more detailed and better founded on personal observation, whilst there is more space devoted to the recent history of each place, its more modern monuments, &c. Both are accompanied with very indifferent maps, which have been entirely superseded by the later accurate Austrian and French surveys.

Commander Canina, who published at various times a series of notices on several of the more interesting sites in the environs of Rome, collected them together in a large work, a short time before his death—the *Gli Edifici Antichi dei Contorni di Roma*,§ which forms a suite to his *Roma Antica*, and embraces in its descriptions all the important sites of ancient Latium; those of Etruria, bordering on the latter, being given in his *Etruria Maritima*. In the present publication the several classical localities are arranged accord-

ing to the great highways issuing from the city, on or near which they are situated: they include the Via Appia, the sites on the Alban and Tusculan Hills, the Ports at the mouth of the Tiber, and the line of coast to Antium; Preneste, Gabii, Tivoli, and the valley of the Anio; the whole accompanied by a large Map, in 6 sheets, of the Campagna and its encircling mountains and valleys, and elaborate plans and restorations of all the ancient monuments still standing.

§ 53. *Maps of Rome and its Environs*.—Having entered into some detail on the recent surveys executed about Rome, in the Introduction to the *Handbook of Central Italy*, we must refer our readers to what we have there stated, confining ourselves here to mentioning that, as regards the topographical details and physical features of the country, the map, in 4 sheets, published in 1857 by the French Dépôt de la Guerre, is the best; and next to it that of the Austrian Government, forming a part of the general map of Central Italy. As regards the local and antiquarian details, Canina's *Pianta Topografica*, in 6 sheets, will be indispensable to the archæological excursionist. Piale has recently published a general map of the Environs of Rome, in one sheet, which will answer the purpose of most visitors. Of the modern city, the best is that published by Cuccioni, 18, Via Condotti, *Pianta topografica*, in 2 large sheets, and a reduction of the same, with additions, in 1 sheet, the most convenient pocket map for the traveller. Letarouilly's map, in 1 sheet, is very good, and beautifully engraved. Piale's map of Rome is also good. Trojani's small one, published by Gallarini, will be convenient for the pocket, and it costs only 5 pauls. We have endeavoured to give to our readers in that annexed to this Handbook as good a plan as possible, founded on the most accurate and recent surveys and on our own observations, and to place on it every detail, both as regards the ancient and modern city, which visitors will require, to render it unnecessary to burthen themselves with any other.

\* Raccolta delle Migliori Chiese di Roma e Suburbane, da Giacomo Fontana. 4 vols. fol. Romo, 1853-56.

† Analisi Storico-Topografico-Antiquaria della Carta de' Dintorni di Roma, di A. Nibby. 3 vols. 8vo. Roma, 1848-49.

‡ The Topography of Rome and its Vicinity, with Notes by Bunbury. 1 vol. 8vo.

§ Gli Edifici Antichi dei Contorni di Roma, dal Com. Luigi Canina. 2 vols. fol. Roma, 1856.

Most of the above maps have the principal ancient edifices marked on them; but for those who wish to study in detail the topography of ancient Rome Canina's maps will be indispensable—one, of the ancient portion of the city, in 15 sheets, upon which all the ruins, with the restoration of the edifices of which they formed a part, are marked; and another, in 4 sheets, of the entire city, with indications of the modern streets and of all the ruins. The latter will serve most purposes of the classical traveller. Like all Canina's works, they may be procured at Garofoli's, the agent to his heirs, 75, Via del Babuino, or at Piale's and Spithover's Libraries. For portability, the maps of ancient and modern Rome, published by the Society for the Diffusion of Useful Knowledge, will be useful; although, from the limited scale upon which they are constructed, many interesting details and names of streets are necessarily omitted.

The best work on the Physical Geography and Geology of Rome and its immediate environs is Brocchi's 'Suolo di Roma,' 1 vol. in 8vo., accompanied by a good topographical and geological map of the space within the walls. The geologist will find, in the Museum of the Sapienza (see p. 270), an interesting collection of rocks and fossil organic remains, illustrative of Brocchi's descriptions, and made under the direction of that eminent naturalist. The Papal government is now engaged in having geological surveys made of its different provinces; those of the Comarca, Viterbo, and Civita Vecchia, have been nearly completed under the direction of Professor Ponzi; and our countryman Sir R. Murchison has published a very interesting paper on the geology of the Latian hills and of the surrounding Campagna.

§ 54. *Table of Moneys, Weights, and Measures, in use at Rome, showing their English Equivalents.*—

### ROMAN COINS.

#### Gold.

	£.	s.	d.
Scudo = 10 pauls * ..	= 0	4	3 $\frac{1}{4}$
Doppia of 2 $\frac{1}{2}$ scudi ..	0	10	8 $\frac{1}{4}$
Gregorino of 5 scudi ..	1	1	4 $\frac{1}{2}$

#### Silver.

Scudo .. .. .	0	4	3 $\frac{1}{4}$
Mezzo scudo .. .. .	0	2	1 $\frac{1}{2}$
Papetto, 2 pauls .. ..	0	0	10 $\frac{1}{2}$
Paul = 10 barocchi ..	0	0	5 $\frac{1}{10}$
Mezzo paulo .. .. .	0	0	2 $\frac{1}{2}$

#### Copper.

5 baiocchi piece .. ..	0	0	2 $\frac{1}{2}$
1 ditto = 5 quattrini, a fraction above $\frac{1}{2}$ d.			

#### Measures of Length.

Roman foot =	Eng. in.	11 $\frac{7}{10}$
Roman palm .. .. .		8 $\frac{3}{10}$
Braccio of 4 palms .. ..		33 $\frac{1}{10}$
Ditto, used in measuring silk goods .. .. .		27
Canna of 8 palms .. ..		66 $\frac{4}{10}$
Roman mile .. .. Eng. yds.		1628

#### Measures of Capacity.

Barile of wine ..	Eng. galls.	12 $\frac{8}{10}$
Barile of oil .. .. .		12 $\frac{5}{10}$
Bocale .. .. .	Eng. quarts	1 $\frac{6}{10}$

#### Measure for Land.

The rubbio ..	Imperial acres	4 $\frac{6}{10}$
---------------	----------------	------------------

#### Weights.

Roman pound =	Eng. avdp. oz.	13
Roman pound used in weighing gold and silver, divided into 12 oz. or 288 denari =	Eng. Troy grs.	5187
Roman ounce .. .. .		432 $\frac{4}{10}$
Denaro .. .. .		18

\* At the average rate of exchange, 47 pauls for a pound sterling.

# SECTION I.

## DESCRIPTION OF ROME.

### CONTENTS.

	Page		Page
§ 1. General Topography . . . . .	1	§ 22. Piazzas . . . . .	89
§ 2. Rioni . . . . .	2	§ 23. Promenades, Public Walks, or Passeggiate. . . . .	90
§ 3. Walls of Rome . . . . .	5	§ 24. Basilicas . . . . .	91
§ 4. Gates . . . . .	5	§ 25. Churches . . . . .	124
§ 5. Bridges . . . . .	9	§ 26. Palaces and Museums . . . . .	172
§ 6. Panoramic View of Rome . . . . .	10	§ 27. Historical Houses . . . . .	266
§ 7. The Seven Hills . . . . .	12	§ 28. Artists' Studios . . . . .	267
§ 8. General Review of the Ruins . . . . .	13	§ 29. Colleges and Academies . . . . .	270
§ 9. Forums . . . . .	20	§ 30. Hospitals and Charitable In- stitutions . . . . .	276
§ 10. Ancient Palaces . . . . .	26	§ 31. Protestant Burial-ground . . . . .	280
§ 11. Temples . . . . .	30	§ 32. Climate . . . . .	281
§ 12. Theatres and Amphitheatres . . . . .	42	§ 33. Geology of the Country about Rome . . . . .	285
§ 13. Columns . . . . .	49	§ 34. Villas . . . . .	291
§ 14. Arches . . . . .	52	§ 35. Catacombs . . . . .	303
§ 15. Baths . . . . .	55	§ 36. Plan for visiting the Sights of Rome in 8 days, accord- ing to Local Arrangement	313
§ 16. Tombs and Columbaria . . . . .	61		
§ 17. Aqueducts . . . . .	74		
§ 18. Miscellaneous . . . . .	76		
§ 19. Obelisks . . . . .	82		
§ 20. Buildings of the Middle Ages . . . . .	85		
§ 21. Fountains . . . . .	87		

### § 1. GENERAL TOPOGRAPHY.

ROME is situated in the plain of the Campagna, that undulating tract which lies between the Sabine Apennines and the Ciminian range of hills on the N., and the low flat country extending along the shores of the Mediterranean on the W. Its geographical position, at the Observatory of the Collegio Romano, is lat.  $41^{\circ} 53' 52''$  N., long.  $12^{\circ} 28' 40''$  E.; and its height above the sea on the mean level of the Tiber under the Ælian Bridge, 20 ft. It is 13 geog. m. distant in a straight line from the nearest point of the sea-coast. The modern

[Rome.]

city is built in the plain which lies on each bank of the Tiber, and on the slopes of the 7 hills which formed the well-known features in the topography of ancient Rome. The height of these hills, within the circuit of the present walls, varies from 120 to 180 ft. above the river. The Tiber divides the city into 2 very unequal portions, traversing it from N. to S. in an irregular winding course of not less than 3 m. On the l. bank, the Pincian, Quirinal, Viminal, and Capitoline hills form a kind of amphitheatre, enclosing the irregular plain of the ancient Campus Martius. This area includes the principal portion of the modern city, the seat of trade and

commerce, and contains the great bulk of the population. It is traversed by the Corso, the main street of Rome, about 1 m. in length, beginning at the Porta del Popolo on the N., and terminating at the Piazza di Venezia, at the northern foot of the Capitoline hill. To the S. and E. of this district are the Palatine, the Aventine, the Esquiline, and the Cælian hills, which, though included within the walls, are almost uninhabited. Their irregular surface is covered with vineyards or gardens, and presents scarcely any other habitations save a few convents and villas. The Corso, which, in its N. portion, follows the line of the ancient Via Flaminia, and nearer the Capitol of the Via Lata, divides the principal district of modern Rome into 2 parts; that on the E. is built chiefly on the slopes and at the base of the Pincian and the Quirinal, and on part of the plateau which unites these hills towards the E. with the Viminal and the Esquiline. This is the quarter where foreign visitors chiefly reside; it contains the best streets and the most modern houses, and is one of the healthiest parts of the city. The higher portion of it is intersected by 2 long streets: one of these, the Via di Porta Pia, nearly 1 m. in length, leads from the gate of that name, at the N.E. angle of the city, to the Quirinal Palace; the other in a straight line from the Trinità de' Monti, on the Pincian, to the Basilicas of Santa Maria Maggiore and of Santa Croce, crossing successively the Quirinal, Viminal, and Esquiline hills, and the valleys that separate them.

On the rt. bank of the Tiber is the narrow level which contains the 2 districts of the Borgo and Trastevere. It is bounded on the W. by a ridge of hills about  $1\frac{1}{2}$  m. in length from N. to S. The principal eminences of this ridge within the walls are the Vatican, which preserves its ancient name, and the Janiculum. Beyond the walls the picturesque Monte Mario, with its villas and cypress plantations, may be considered the extremity of this elevated ridge on the N., and the Monte Verde outside the Porta Portese on the S. The Trastevere and the Borgo are united by the street of the Lungara,

built by Sixtus V. in the level space between the Tiber and the declivity of the Janicula.

### § 2. DIVISION OF ROME INTO QUARTERS OR RIONI.

The Rome of the middle ages, which rose from the ruins of the ancient city, had nearly disappeared at the beginning of the 16th century; and scarcely any part of the present city is older than the time of Sixtus V., who first began to rebuild it in the form in which we now see it. It is divided into 14 *Rioni* or quarters, a name derived from the ancient *Regiones*; 12 of which are on the l., and 2 on the rt. bank of the Tiber. They are irregular in their boundaries and outline, having been defined more in accordance with the modern population than with the natural configuration of the ground; they are consequently very numerous in the modern city, which comprises 10 within its circuit, while the more extensive area of the ancient has only 3. From this it will be seen that they have no kind of correspondence, although agreeing in number, with the Regions into which Rome was divided in the time of Augustus. In the middle ages the *Rioni* had their captains, their councils, and their trained bands; but though they still retain their banners, and carry them in the great processions, their municipal jurisdiction has merged in the *Presidenti de' Rioni*, who are magistrates and members of the Tribunale del Campidoglio, the civil and police court over which the Senator of Rome presides. Of the 11 *Rioni* which the modern city includes, the 2 most northern are intersected by the Corso; the third spreads over the Quirinal from the Corso to the N.E. angle of the walls; 6 lie between the lower half of the

Corso and the Tiber; and 2 are situated on the rt. bank of the river.

A rapid survey of these districts will enable us to pass in review the localities of many interesting objects. 1. The Rione *Campo Marzio* begins at the Porto del Popolo, embracing all the northern angle of the city from the Pincian to the river behind the little Piazza Nicosia. About a third of the Corso, at its northern end, lies within the district. On the E. of the Corso it includes the pleasure-grounds on the Pincian, the Villa Medici, the Trinità de' Monti, the Piazza Mignanelli, Piazza di Spagna, the Via del Babuino, and the Piazza del Popolo. Between the Corso and the river it contains the mausoleum of Augustus, the Hospital of S. Giacomo and Ch. of S. Carlo, the quay called the Porto di Ripetta, the Borghese and the Ruspoli palaces. 2. The Rione *Colonna* extends along the depression between the Pincian and the Quirinal, from the city walls on the N.E. nearly to the Pantheon, crossing the Corso, and including its central portion. The principal objects in this district, on the E. of the Corso, are the Ludovisi Gardens, the Porta Pinciana, and the ch. and convents of the Capuchins and of S. Isidoro. W. of the Corso are the Piazza Colonna, with the Antonine column; the Chigi and Pionbino palaces; Monte Citorio, with the palace of the Curia Innocentiana; the Temple of Neptune, now the Custom-house, in the Piazza di Pietra; and the Capranica Theatre. 3. The Rione *Trevi* extends from the N.E. walls between the Porta Salara and Porta Pia to the Corso, which forms its boundary on the W. On the S.E. it is bounded by the long street of the Porta Pia. It includes the gardens of Sallust and the Villa Rignano Massimo, the Pope's palace on the Quirinal, and the Pal. Barberini, the Colonna Palace and gardens, the Piazza of the SS. Apostoli, the Piazza della Pilotta, and the fountain of Trevi, from which it derives its name. 4. The Rione *Pigna* joins the former at the Corso, and extends westward over the Campus Martius. It includes the Collegio Romano, and ch. of S. Ignazio, the Pantheon, the Piazza and Ch. of the Minerva, the Bonaparte, Doria, and Altieri palaces, the Ch. of Gesù,

the Piazza and Palazzo di Venezia. 5. The Rione *S. Eustachio*, a long strip in the heart of the Campus Martius, lies along the western side of the former district. It includes the ch. from which it derives its name, the University of la Sapienza, the Post and Diligence offices in the Pal. Madama, the Valle and Argentina theatres, and the churches of S. Agostino, S. Andrea della Valle, S. Luigi dei Francesi, and S. Carlo ai Catinari. 6. The Rione *Ponte*, another unattractive part of the city, encloses the angle formed by the bend of the Tiber below the castle of St. Angelo. It includes the Apollo Theatre and the Piazza del Ponte leading to the Bridge of St. Angelo, and the churches of S. M. della Pace, dell'Anima, and S. Gio. di Fiorentini. 7. The Rione *Purione*, situated between the two former districts in the heart of the city, comprises the Piazza Navona (the site of the Circus Agonalis), the Palazzo della Cancelleria, the Piazzas Sforza and of the Campo di Fiore, the Massimi and Braschi palaces, the churches of Santa Maria in Vallicella and of S. Lorenzo in Damasso, and the site of the Theatre of Pompey. 8. The Rione *Regola* lies along the bank of the river opposite to the upper half of the Trastevere. It includes the Farnese and the Spada palaces, and the English College. The Ponte Sisto, the ancient Pons Janiculensis, crosses the river from its centre. The fine street formed by the Via del Fontanone and the Via Giulia, nearly  $\frac{3}{4}$  m. in length, runs parallel to the Tiber through a great part of this Rione and that of Ponte, extending from the Ponte Sisto to near the bridge of St. Angelo; the ruins of the Theatre of Balbus are situated at its S.E. extremity. 9. The Rione *S. Angelo*, a small district between the Pigna and the river, lies at the back of the Capitol, and opposite the island of the Tiber. It is a low and dirty quarter; the principal objects of interest in it are the ruins of the Theatre of Marcellus and of the Portico of Octavia, the Orsini Palace, and the Ch. of S. Niccolò in Carcere, on the site of the temples of Juno Matuta, Hope, and Piety. Partly in this region and partly in that of Regola is the Ghetto, the quarter of the Jews. The Pons Fabricius,



now the Ponte de Quattro Capi, crosses from this quarter to the island of the Tiber. 10. *The Trastevere* lies between the Janiculum and the Tiber, and extends along the rt. bank of the river, from the Hospital of Santo Spirito on the N., to the Porta Portese at the extremity of the city walls on the S. It includes at this southern angle the quay or port of the Ripa Grande and the vast hospital and prison of San Michele. The central portion of this Rione covers the site of the Regio Transtiberina; and the Ch. of S. Pietro in Montorio occupies a part of the site of the Arx Janiculensis of the kingly period. The most interesting objects in this Rione are the Farnesina, Salviati, and Corsini palaces, the Botanic Garden, the Churches of S. Onofrio, S. Pietro in Montorio, S. Giovanni Crisogono, Sta. Maria in Trastevere, and Sta. Cæcilia, the Fountain of the Acqua Paola, the Benedictine Convent of S. Calisto, the Convent of S. Francesco a Ripa, and the villas Barberini, Spada and Lante. The whole district is inhabited by a peculiar, and in many respects a distinct race; their language, their customs, their fine physical characteristics, and their spirit of haughty seclusion, which refuses to mix or intermarry with the inhabitants of the other quarters of the city, give great interest to the tradition that they are of the purest blood of the ancient Romans. The Trastevere is separated by high walls from the Borgo, with which it communicates by the gate of Santo Spirito. 11. *The Borgo*, or the Città Leonina, was founded in the ninth century by Leo. IV., who enclosed it within walls to protect it from the attacks of the Moorish pirates. It is the northern district of Rome on the rt. bank of the river. It includes the Castle of St. Angelo, the Hospital of Santo Spirito, the Vatican Palace and gardens, and the Basilica of St. Peter's. It was the district inhabited by the Anglo-Saxon pilgrims in the early ages of the Church. Besides the leading objects of interest already mentioned, the district contains the Giraud Palace, built by Bramante, and interesting to British travellers as the

residence of the ambassadors of England prior to the Reformation. These eleven Rioni comprehend the largest and most important portion of modern Rome. The three remaining include the ancient city. 12. The Rione *Monti*, by far the largest in extent of all these divisions, is inhabited also by a peculiar class, who pride themselves on their descent from the ancient Romans. This large district commences at the Porta Pia, and extends along the whole line of the city wall as far as the Porta Metronia, skirting the Coliseum and the Capitol on the W., and embracing the Viminal, the Esquiline, and part of the Cælian hills. It includes within this extensive area the Prætorian camp, the Baths of Diocletian and of Titus, the Forum of Trajan, the Baths of Paulus Æmilius, the so-called Temple of Minerva Medica, the fountain and reservoir called the Trophies of Marius, the Amphitheatrum Castrense, the 3 Basilicas of Sta. Croce in Gerusalemme, St. John Lateran, and Sta. Maria Maggiore; the churches of S. Martino ai Monte, S. Clemente, S. Pietro in Vincoli, and Sta. Francesca Romana; the Rospigliosi Palace; the half-deserted Massimi, Negroni, Altieri, and Strozzi villas; and the whole E. side of the Forum Romanum. 13. The Rione *Campitelli*, on the S.E. of the city, extends from the northern flanks of the Capitoline hill to the gate of St. Sebastian. It comprehends the most interesting portion of ancient Rome, including within its boundaries the Capitol, a part of the Forum, the Coliseum, the Palatine, with the Palace of the Cæsars. We find also in this district the Passionist Convent of SS. Giovanni e Paolo on the Cælian, the Church and Convent of S. Gregorio, the Villa Mattei; near its extreme angle stood the Porta Capena, the commencement of the Appian Way, and beyond it the Tomb of the Scipios. 14. The Rione *Ripa*, the last of the modern districts, embraces all the southern quarter of Rome between the Cælian and the river, including the Aventine and Monte Testaccio, the holiday resort of the modern citizens, and the island of S. Bartolommeo. This island, celebrated for the Temple of Æsculapius, and well known to clas-

sical readers as the "Ship of the Tiber," is about 1100 ft. long and 330 ft. wide in its broadest part. It contains the churches of S. Bartolommeo and of S. Giovanni Calabita. The Pons Græcianus or Cæstius crosses from its southern side to the Trastevere. The objects of most interest in the Rione Ripa are the Temples of Fortuna Virilis and of Vesta in the Bocca della Verità, the Arch of Janus, the Cloaca Maxima, the Circus Maximus, the ruined Emilian or Senatorial Bridge now the Ponte Rotto, the Baths of Caracalla, the Pyramid of Caius Cestius, the Protestant burial-ground, and the churches of Sta. Maria in Cosmedin, Sta. Sabina, S. Alessio, Sta. Saba, Sta. Prisca, and Sta. Anastasia; and all the l. bank of the Tiber from the Ponte Rotto downwards.

had become dilapidated, and repaired all the gates. The walls throughout their entire circuit on the l. bank present an irregular polygonal outline; they are built generally of brick, with occasional patches of stonework; at some points there are spaces of the *opus reticulatum* of the best imperial times (the Muro Torto, near the Porta del Popolo). They have no ditch, but are crested with nearly 300 towers; on the outside they are about 50 ft. in height; on the inner face, where they are strengthened by numerous buttresses, the accumulation of soil is so considerable that they seldom rise so high as 30 ft. from the ground. There are 20 gates belonging to the modern city, but 7 of them are now walled up. In taking a general survey of these gates, commencing from the Porta del Popolo, we shall notice such peculiarities of the walls as are worthy of observation. This will bring the whole subject into one view, and prevent repetition.

### § 3. THE WALLS.

The Walls of Rome, including those of the Trastevere and the Vatican, are from 12 to 13 m. in circuit. The length of that portion which encompasses the city on the l. bank of the Tiber is about 8 m.; the length of the more recent walls which bound the district beyond the river is very nearly 4 m. The walls on the l. bank are the same as those commenced by Aurelian in A.D. 271, and completed in the reign of Probus. They were repaired by Honorius, Theodoric, Belisarius, and Narses, and by several popes; many of these restorations were obviously made in a hurried manner and for temporary purposes; hence so many varieties of masonry are visible that it is often difficult to decide to what period their construction severally belongs. The last general repairs were made in 1749 by Benedict XIV., who rebuilt the parts of the walls which

### § 4. GATES.

1. *Porta del Popolo*; erected in 1561 by Vignola, from the designs of Michel Angelo. The ancient Porta Flaminia, which supplied the materials for this gate, and by which the Flaminian Way entered the city, was situated a little higher up, nearer to the mass *opus reticulatum* called the *Muro Torto*. This very curious fragment is well known from the description of Procopius: he says that the wall had been rent for some time from top to bottom, that it was so inclined that Belisarius wanted to pull it down and rebuild it, but the people would not allow it to be removed, stating that it was under the protection of St. Peter. The Goths,

he adds, never attacked it, which made the people regard the spot with so much veneration that no one has ever attempted to rebuild it. This description applies so perfectly at the present day that it leaves nothing for us to add, except that the wall, which is about 40 ft. in length, is considerably out of the perpendicular, and that antiquaries consider it to be as old as the time of the early Cæsars. Some writers have endeavoured to connect the Muro Torto with the tomb of Nero, but there are not the slightest grounds for the conjecture. It is true that the tomb of the Domitian family, in which the ashes of Nero were deposited, was situated on the Pincian, near the Flaminian Way, and was visible from the Campus Martius. Its site therefore may safely be placed on the western slopes of the modern gardens, not far from the Porta del Popolo; but not a vestige remains to enable us to identify the spot. Between this and the next gateway we begin to meet with some walls, after passing the 19th tower from the Porta del Popolo, which exhibit masonry of the period of Honorius. As we advance we shall meet with every variety of construction, from the compact brickwork which would have been worthy of the best times of Rome, to the rude repairs of Belisarius and the patchwork restorations of the middle ages and the popes. 2. *Porta Pinciana*, a stone gateway, flanked by 2 round towers, mentioned by Procopius, and supposed to have been built by Belisarius, who had his camp on the Pincian during the siege by Vitiges: it was of secondary importance, as no great road entered Rome by it. It is now walled up, but it is interesting as the spot where tradition places the scene of the degradation of Belisarius. If there be any truth in this story, now generally set down as a fable, the great general sat here and begged of the people, "Date obolum Belisario," as they passed the gates through which he had so often led his troops in triumph. The aqueduct of the Acqua Vergine, 12 m. in length, which supplies the fountain of Trevi, enters the city at this point. 3.

*Porta Salaria*, with 2 round towers in brickwork, built at a short distance beyond the site of the Porta Salaria of the Servian wall, so called from the road by which the Sabines exported their supplies of salt. It is memorable as the gate by which Alaric entered Rome. 4. *Porta Pia*: it derives its name from Pius IV., who rebuilt it 1564, from the designs of Michel Angelo, and left it unfinished at his death; it has been lately completed after the original design. The *Porta Nomentana*, which it replaced, was some distance farther on. At a short distance on the rt. from the angle where the streets which enter the city by this gate and Porta Salaria join, once stood the famous *Porta Collina* of the walls of Servius Tullius. The well-known reconnoissance of Hannibal, when, according to Livy, he threw a spear over the walls, took place on this side, and, if he had attacked Rome, it is probable it would have been by this gate. Beyond the ancient gate, built by Honorius, was situated the Prætorian camp of Tiberius, whose quadrangular enclosure projects beyond the walls at the N.E. angle of the city. It is clear that Honorius included this celebrated retrenchment in his line of walls; 3 of its sides were left standing when Constantine dismantled it, and thus afforded peculiar facilities for the new works. On examining its walls, the rude stonework hastily put together by Belisarius may easily be recognised. Its gateways, which formerly opened on this side, but were closed by Honorius, may also be traced. Near the southern angle, the Porta Chiusa represents the *Porta Viminalis* of the Aurelian wall; as its name signifies, it is now walled up. 6. *Porta S. Lorenzo*, with 2 towers, the ancient Porta Tiburtina, erected in 402, during the reign of Arcadius and Honorius, by the advice of Stilicho, and formed by one of the arches of the united Marcian, Julian, and Tepulan aqueducts, as stated in the inscriptions over it. This gate opens on the road to Tivoli. The walls between this and the Porta Maggiore are built on the line of the 3 before-mentioned aqueducts. On approaching the Porta Maggiore we see the subterranean canal

which carried into the city the waters of the Anio Vetus. 7. *Porta Maggiore*, a noble arch of travertine, the finest gate in Rome, formed by 2 arches of the Claudian aqueduct. It formerly included the arches over the *Porta Labicana* and *Porta Prænestina*, both of which were greatly disfigured and concealed by the constructions of the time of Honorius; the *Porta Labicana* was closed, and the *Porta Prænestina* was known as the *Porta Maggiore*. The removal of the more recent constructions between these 2 gates has been amply repaid by the discovery of the tomb of the baker Eurysaces, which is described under the Antiquities (p. 62). The appearance of the fine façade of this gateway, which now shows us the beautiful proportions of its 2 arches and 3 piers, is extremely imposing. The circumstance of the Claudian aqueduct being carried over it explains the existence of this very splendid monument. There are 3 inscriptions on it: one recording that the emperor Tiberius Claudius brought into the city the aqueduct which bears his name; the 2nd relating to the restorations by Vespasian; and the 3rd to those by Titus. In the attic are the channels for the water, the lower one being that of the *Aqua Claudia*, and the upper the stream called the *Anio Novus*. We see also at this point, built into the wall, the flank of an arch of *peperino*, in which may be recognised the 3 channels of the *Marcian*, *Tepulau*, and *Julian* aqueducts; the *Marcian* being the lowest and the *Julian* the highest. Close by has been likewise traced the subterranean course of the *Anio Vetus*. The remains of the gate of Honorius, which was removed, have been preserved and placed on a wall outside the *Porta Maggiore*, near the entrance to the station of the *Frascati* and *Albano* Railway. The roads which pass out of the city here lead (on the rt.) to *Colonna*, *Valmontone*, &c., which is the high road to *Naples* by *Frosinone* and *San Germano*, and (on the l.) to *Gabii* and *Præneste*, with an embranchment to *Lunghezza* and the *Alban* colony of *Collatia*. The walls beyond this gate follow the line of the Claudian aqueduct for a short distance, and then

pass under the arches of the *Acqua Felice* of *Sixtus V.* Farther on they pass behind the *Basilica* of *Santa Croce* in *Gerusalemme*, and skirt the outer wall of the *Amphitheatrum Castrense*, which was also included by *Honorius* in his line of fortifications. 9. *Porta San Giovanni*, entirely modern, built by *Gregory XIII.* in the 16th century. Adjoining this gate is the ancient *Porta Asinaria*, the best preserved of all the gates of the *Aurelian* wall, flanked by 2 round brick towers, which is supposed to have derived its name from the *Asinia* family, who opened the road leading from it. It is now walled up, and is a very picturesque ruin, and memorable as the gate through which *Belisarius* first entered *Rome*. It was also by it that *Totila* gained admission, having obtained possession of it by the treachery of the *Isaurians*. The gate of *S. Giovanni* is well known to travellers; the high road to *Naples* by *Albano* and the *Pontine Marshes* passes out of it. A short way beyond this gate the *Aqua Crabra*, the ancient *Maranna*, is crossed, and enters the city under a gateway, now walled up, called the (10) *Porta Metronia*. 11. *Porta Latina*, also closed. It has 2 round brick towers, with a groove for a portecullis. The *Christian* monogram on the keystone has led to the supposition that it was repaired by *Belisarius*. The *Church* tradition relates that *St. John the Evangelist* suffered martyrdom within this gate, by being thrown into a caldron of boiling oil, where the circular chapel of *S. Giovanni in Oleo* now stands. 12. *Porta San Sebastiano*, the *Porta Appia* of the *Aurelian* Wall, with 2 fine semicircular towers of brickwork resting on substructions of white marble blocks, probably taken from the tombs on the *Appian*. This gate is well known from its vicinity to the arch of *Drusus* and the tomb of the *Scipios*; it is a good specimen of the *Aurelian* construction. Under the arch is a curious *Gothic* inscription relating to the repulse of some invading force, which has given rise to much speculation among antiquaries. The site of the ancient *Porta Capena*, where

the Appian Way commenced, is 1500 yds. within this gate, between the Via di S. Gregorio and the Baths of Caracalla; the arch of Drusus, the tomb of the Scipies, and the several Columbaria between it and the modern gate, having stood outside the more ancient one of the Tullian circumvallation. Between this gate and the Porta di S. Paolo are the fortifications constructed by Paul III. in the 16th centy., from the designs of Sangallo. 13. *Porta San Paolo*, rebuilt by Belisarius on the site of the *Porta Ostiensis*; a double gate, one of the most picturesque of all the modern entrances to Rome. The inner portion is probably anterior to the time of Belisarius. It is remarkable as the scene of Totila's second entrance into Rome. The pyramid of Caius Cestius, like all the ancient tombs outside the walls, formerly on the Via Ostiensis, is here included in those of Honorius, which proceed towards the Tiber, round the base of Monte Testaccio, ascending the l. bank of the river for a short distance, when they are no longer traceable. On the rt. bank of the Tiber the walls present altogether a more modern aspect; the greater part were constructed by Innocent X. and Urban VIII., and are flanked with regular bastions. Within their circuit, particularly behind S. Pietro in Montorio, descending to the Trastevere, may be still traced the wall of Aurelian and Honorius, with its towers and ramparts converging to the Porta Aurelia. The following are the gates of the Trans-tiberine district:—14. *Porta Portese*, built by Urban VIII., half-way between the Wall of Servius and the *P. Portuensis* of Aurelian, on the road to Fiumicino, the present port of the Tiber. 15. *Porta San Pancrazio*, on the Janiculum, the *Porta Aurelia*. The grounds of the Villa Pamfili Doria lie to the westward. The Acqua Paola, the ancient Alsietina, enters the Trastevere at this point. It was upon the bastions to the rt. or S. of this gate that the French besieging army under General Oudinot, in 1849, directed their principal attack. It was here, also, that they succeeded in making a practicable breach, after hundreds of men had

perished on both sides, and all the horrors of war had been lavished without restraint. Every spot in the neighbourhood is intimately associated with the events of that memorable siege, for here only were its effects felt by the besieged, and here especially did the Romans exert their whole means of defence with a determined courage and bravery which no differences of political opinion can refuse to acknowledge and admire. Wherever we turn, from the walls of San Pancrazio to the Fontana Paolina and the Ch. of San Pietro on the one hand, or to the frequent mounds which mark the successive approaches of the besiegers and the graves of the killed on both sides, we find traces of the awful devastation which followed the prolonged resistance of the Romans at this point. The existence of a considerable portion of the Aurelian wall within the circuit of the bastioned line of the popes gave the besieged great advantage in this struggle; for as that ancient wall is built chiefly of brick, is more than 4 yards in thickness and from 10 to 12 yards in height, and, moreover, is flanked with towers, it formed a real fortress within the outer wall upon which the French had first to direct their fire. It is due to the honour of the French army to add that, in selecting this gate and the advanced point of the Janiculum for their attack, they were guided by the consideration that from no other spot could their operations be carried on with so little injury to the monuments of the Eternal City. 16. *Porta Cavalleggeri*, near to St. Peter's, on the post-road to Civita Vecchia, said to be from the designs of Sangallo. It derives its name from a cavalry barrack close by. 17. *Porta Fabbrica*, near the former, now walled up. 18. *Porta Pertusa*, also walled up, in the gardens of the Vatican. It was close to this gate that the French army suffered a most severe repulse in their first approach to Rome in 1849. 19. *Porta Angelica*, built by Pius IV. on the N. side of St. Peter's, leading to Monte Mario. 20. *Porta Castello*, on the meadows behind the Castle of St. Angelo.

## § 5. BRIDGES.

Of the bridges of ancient Rome five only are now in use. The remains of the others are still visible, and there is no doubt either as to their names or their position. Beginning with the most northern, and proceeding down the river, we have—

1. *Ponte S. Angelo*, the ancient *Pons Ælius*, so called from one of the names of the Emperor Hadrian, by whom it was built. This noble bridge crosses the Tiber immediately opposite the Castle of S. Angelo. The whole of it is ancient, with the exception of some restorations of stone-work and the parapets. Medals of Hadrian represent the bridge as we now see it, with three large arches of equal size in the centre, and smaller ones on each side; and a dedicatory inscription to the same emperor formerly existed on it, stating it to have been erected in his 3rd consulate. It was constructed by Hadrian to afford the means of reaching his mausoleum. In the middle ages it was covered with booths or shops, by which the passage was so much contracted, that the pressure of the crowd during the jubilee of 1450 caused the death of 200 people. In consequence of this accident, the booths were removed and the bridge restored to its original form. In 1530 Clement VII. erected at the extremity the statues of St. Peter and St. Paul. In 1688 Clement IX. built the present parapet, and added the 10 angels which stand upon the piers. The one which bears the cross is by Bernini, the others are by his scholars.

2. *Pons Triumphalis* or *Aurelii*, or the *P. Vaticanus*; it was the longest of all

the bridges, and supposed to have been built by Nero. It led from the *Campus Martius* to the *Via Triumphalis*, which rose over Monte Mario. From a passage in Prudentius it would appear to have been entire in the early part of the 5th centy. Some portions of its piers are still visible, when the river is low, about 300 paces below the bridge of St. Angelo.

3. *Ponte Sisto*, rebuilt in 1474 by Sixtus IV. on the ruins of the *Pons Janiculensis*, connecting the city with the quarter of Trastevere. There is reason to believe it was erected by Probus, the son-in-law of Sept. Severus, in the reign of Caracalla and Geta. It has 4 arches.

4. *Ponte di Quattro Capi*, connecting the city with the island of the Tiber, so called from the four-headed Janus which stand on the piers. It is the ancient *Pons Fabricius*, built by Fabricius the Curator Viarum, A.U.C. 708-723. It is mentioned by Horace as the spot from which Damasippus would have leaped into the Tiber, but for the precepts of Stertinius :—

“ Unde ego naira  
Descripsi docilis præcepta hæc, tempore quo me  
Solatus jussit sapientem pascere barban  
Atque a Fabricio non tristem ponte reverti.”  
Hor. Sat. ii. 3.

It has 2 large arches, with a smaller one in the centre of the pier between them. It retains more of its ancient architecture than any other of the Roman bridges except that of St. Angelo. It formerly had the following inscription, but a part only is now legible :—  
L. FABRICIUS C. F. CVR. VIAR. FACIYNDVM, COERAVIT. E. IDEMQ. PROBAYIT. Q. LEPIDVS M. F. M. LOLLIVS M. F. COS. EX. S. C. PROBAVERVNT.

5. *Ponte S. Bartolommeo* connects the island of the Tiber with the Trastevere. It is the ancient *Pons Cestius* or *Gratiams*. The name of its founder is unknown, but is supposed to have been Lucius Cestius, during his government of Rome in the reign of Augustus, whilst the Emperor was absent in Spain, in A.U.C. 708. Two long inscriptions

on the parapets show that it was restored A.D. 367 by the Emperors Valentinian, Valens, and Gratian. It consists of 1 large central arch and a smaller one on each side.

6. *Ponte Rotto*, on the site of the *Pons Æmilius*, called in later times *P. Senatorius* and *Lapideus*. The ancient bridge was begun by M. Æmilius Lepidus and Marcus Fulvius Nobilior, A.U.C. 573, and finished by P. Scipio Africanus and L. Mummius, the censors, A.U.C. 611. It is represented on medals of the Æmilian family. From it the body of the monster Heliogabalus was cast into the Tiber. We know nothing of its subsequent history until we find it mentioned in the middle ages under the name of *P. di Santa Maria*. In the 13th century it fell down, and was rebuilt by Honorius III. It was restored by Julius III. in 1554, and again by Gregory XIII. in 1575. In 1598 all that portion on the l. bank of the river was carried away. Two arches were thus lost, and no attempt has since been made to restore them. The part remaining (of the time of Julius III.) consists of 3 arches on the side next the Trastevere, with 2 smaller ones in the piers that separate them, through which the water only runs when the river is much flooded. The ruined and broken state of this fragment sufficiently explains the modern name. It is best seen from the bank of the river, a little above the Temple of Vesta. A suspension bridge has been carried from the extremity of the ruined arches to the opposite side of the Tiber, near the Temple of Fortuna Virilis, using what remained of the ruined edifice as its W. pier.

7. *Pons Sublicius*, a name derived from the beams of which it was constructed, the oldest and most celebrated of all the Roman bridges. It was first erected by Ancus Martius (A.U.C. 114). It was upon this bridge that Horatius Cocles withstood the army of Porsena till the Romans had succeeded in breaking it down behind him. This act of heroism

made it so sacred, that it could never afterwards be repaired without the sanction of the pontiffs. It suffered frequently from inundations, and was restored by Tiberius and Antoninus Pius, still built of wood, but upon stone piers. A coin of the latter emperor represents this bridge as a broken arch. In the reign of Adrian I., in 780, it was entirely destroyed by a flood. In the 15th century the stones of the piers were removed to make cannon-balls, and the only traces of the bridge now left are their foundations, which may be seen, when the waters are low, a short distance higher up the river than the hospital of San Michele and quay of the Ripa Grande.

## § 6. PANORAMIC VIEW OF ROME.

Whoever would enter on the study of the ancient monuments of Rome will find it useful, before he commences the examination of particular ruins, to make himself acquainted with their relative position, and classify them in such a manner as will enable him to understand their history, and, above all, to make himself familiar, not only with the topography of Rome itself, but of the classical region in the midst of which it is situated. There is no spot so peculiarly adapted for this purpose as the *Tower of the Capitol*, from its height and central position; and we advise therefore most strongly the traveller who is desirous to understand the antiquities, to study them with the least difficulty to himself, and to avoid the vexation arising from a constant recurrence to authorities, to proceed, in the first instance, to the Capitol, with a map of the city and of the environs of Rome in his hand.

An hour devoted to this will give him a more complete idea of ancient Rome than days spent in the ordinary mode of investigation; and the information obtained in regard to the surrounding country will materially assist him in his future excursions beyond the walls. Independently of these advantages, there is no scene in the world more impressive or magnificent than that commanded from this elevated spot. It is not inferior in historical interest to the glorious panorama from the Acropolis of Athens, while it surpasses it in those higher associations which appeal so powerfully to the feelings of the Christian traveller.

In the first place, it will be useful to take a general survey of the country, as seen from the summit of the tower.

The Campagna, or the undulating plain which spreads on all sides around Rome, includes portions of ancient Latium and Etruria. Its length from Cape Linaro, S. of Civita Vecchia, to Terracina is about 90 English m.; its greatest breadth from the mountains to the sea is about 27. On the W.N.W. it is bounded by the range of the mountains of La Tolfa, on the N.W. and N. by the volcanic group that surrounds the Lake of Bracciano, of which the peaks of Rocca Romana and Monte Virginio are the highest points; beyond, and more to the rt., rises the Monte Cimino or Monte di Soriano, and nearer the spectator the hills round Baccano terminated on the E. by the wooded peak of Monte Musino, between which and the Apennines the Valley of the Tiber occupies the flat region. The Sabine mountains surround like an amphitheatre the whole expanse of the north-eastern Campagna; while the more picturesque mountains which bound the plain of Latium on the S.E. are studded with villages, each representing some scene of classical interest. Along the plain from N. to S. the Tiber is seen winding as a long yellow line, marking the ancient boundary between Latium and Etruria. In the foreground on one side are the ruins of all that made Rome the mistress of the world; on the other are

the palaces and churches of the modern city; so that the Capitol may be said to separate the living from the dead—the city of the Popes from that of the Cæsars.

In the chain of hills towards the S.E. the highest point is the Alban Mount, now called *Monte Cavo*, on which stood the Temple of Jupiter Latialis. Beneath the summit, and about midway between it and the plain on the rt., is *Albano*, of which the gate alone can be seen; a little to the l. is the town and palace of *Castel Gandolfo* amid the dark woods bordering the lake of Albano; and farther on the rt. is the low hill of Monte Giove, occupying the site of Corioli, and of Civita Lavina, the Lanuvium of Cicero. The long ridge forming the opposite hill beyond the lake is the supposed site of Alba Longa, and may be easily recognised by the line of white buildings upon it—the Convent of Palazzuola. On the l. of Monte Cavo is an open plain called the *Camp of Hannibal*, where the Carthaginian general took up his position during the siege of Rome. The peak at the opposite side of this plain is *Monte Pila*, the space between these two points being the remains of an extensive volcanic crater of elevation. A little below this plain the village of *Rocca di Papa*, perched upon the crest of a rock, is supposed by some antiquarians to occupy the site of the Arx Albana of Livy, to which the Gauls were repulsed in their attack on Rome. On the lower slopes of the Alban group are *Marino* and *Grotta-Ferrata*. Farther to the l., on the nearest point of the chain, is *Frascati*, the largest town seen on the Alban hills. In the distance beyond is the lofty summit of *Monte Pila*. In a line between it and Frascati is the site of Tusculum. Farther to the l. are the villages of *Monte Porzio* and *Monte Compatri*; and on the last and lowest eminence in this direction is the village of *Colonna*, occupying the site of the ancient Labicum.

In the opening of the plain between the Alban group and the Sabine mountains may be distinctly recognised the large village of *Zagarolo*, between Colonna and the more distant town of



PALESTRINA, the "frigidum Præneste" of Horace. Along the range of these hills the principal town to be seen from this point is *Tivoli*, the ancient Tibur, surrounded by olive-groves and woods. From that point the Anio flows into the plain towards its junction with the Tiber, in its course separating Latium from the country of the Sabines. Beyond and to the l. of Tivoli we recognise the lofty pointed peak of *Monte Genaro*, the *Lucretilis* of Horace; at its foot the 3 picturesque hills of *Monticelli*, of *Cesi*, and of *St. Angelo* in *Capoccia*, the ancient *Montes Corniculani*; and farther on the l., in the foreground, the hill and town of *Monte Rotondo*, marked by its lofty tower. Nearer Rome, the bluff hill of *Castel Ghibileo*, overlooking the Tiber, is the site of the citadel of *Fidenæ*. At the extreme N.E. end of the Campagna is the classical *Soracte*, whose isolated mass forms so striking a feature in the Roman landscape. It stands near the northern boundary of the Sabine territory, and close to the Etruscan frontier.

We shall now proceed to point out the leading features of ancient Rome, without stopping to describe more than is absolutely necessary for the purpose, as a more detailed account of each ruin will be given in the subsequent pages.

### § 7. THE SEVEN HILLS.

The first objects which will excite the interest of the traveller are the *Seven Hills*. These may be recognised without much difficulty from our present position, which commands also many interesting ruins that must necessarily be included in the following general survey. Beginning with the Capitol, it will be observed that the tower on which we stand, and the group of palaces of which it forms a

part, occupy a depression between the hill upon which stands the ch. of the *Ara Cœli* on one side and the *Monte Caprino* and the *Palazzo Caffarelli* on the other. These summits were occupied by the Temple of Jupiter Capitolinus on the rt. (we suppose the spectator looking to the N. or towards the Corso), and by the *Arx Capitolii* on the l.: the space between them, on which we are placed, was called the *Intermontium*. The ch. of *Ara Cœli* is supposed by the best authorities to occupy the site of the Temple of Jupiter Capitolinus; on the other summit were situated the *Curia Calabra*, the Temple of *Juno Moneta*, the substructions of which may be seen in the *Caffarelli* gardens, and beyond, and nearer the Tiber, one of the houses of *Romulus*; nearer to the valley which separates the Capitoline from the *Palatine*, in a garden on the modern *Monte Caprino*, we still find, although diminished in height by the accumulation of soil at its base, a considerable portion of the *Tarpeian Rock*. From the Capitol, as a central point, we may trace a semicircle from the *Pincian Hill*, on the northern side of the modern city, to the *Aventine* on the S., embracing in its circuit the line of the existing walls. This area includes nearly the whole of ancient Rome as it existed before the time of Augustus. The heart of the city was, of course, the *Forum*, the open irregular space which lies immediately below us; it will serve as a guiding point in enabling us to fix the limits of the hills. The topography and monuments of this classical spot will be described in a subsequent page, under the article "Forum," and need not, therefore, be repeated here.

The *Capitoline*, on which we stand, forms the first of the 7 hills. Above the western angle of the *Forum* rises the *Palatine*, the seat of the earliest settlement of Rome, covered with the ruins of the Palace of the Cæsars, in the midst of vineyards and gardens. Farther to the rt. is the *Aventine*, its N.W. base washed by the Tiber, and its summit crowned by the churches of *Santa Sabina* and *Sant' Alessio*. In the valley between these 2 hills was the

Circus Maximus, the nearest extremity of which will be easily recognised by the recently erected tall chimney of the Roman gas-works. Over the Coliseum the eye rests on the magnificent Basilica of the Lateran, marking the extreme N.E. boundary of the *Ælian*. N. of the *Ælian*, and on the l. of the Coliseum, is the *Esquiline*, more extensive than any of the other hills, and marked at its southern extremity by the ruins of the Baths of Titus, at its northern angle by the ch. of Santa Maria Maggiore, while the ruined dome of the so-called Temple of Minerva Medica and the walls of the city indicate its extreme boundary on the E. The *Quirinal*, a long narrow eminence, begins at the Forum of Trajan, visible from the eastern angle of the tower. We can easily see from this point that a portion of the hill had been removed to make room for Trajan's Forum, as we shall find stated hereafter by the inscription on its column. The massive square tower of the middle ages, called the Torre delle Milizie, and the walls of the Forum of Augustus, assist us in marking the line which separates the base of the Quirinal from that of the Esquiline. The Quirinal stretches from the Forum of Trajan to the N.E. behind the Colonna Palace. It is covered with buildings, among which the most conspicuous is the Palace of the Pope on the Monte Cavallo, its highest point. The *Viminal*, between the Quirinal and the Esquiline, is remarkable for its flat surface, which makes it difficult to distinguish as a separate eminence; a part of it is covered by the Baths of Diocletian. The ch. of S. Lorenzo in Pane Perna occupies nearly its highest point, and the hill may be traced in the gardens extending from it to the Piazza di Termini and the Baths of Diocletian. In walking from the Trinità de' Monti to S. Maria Maggiore, the separation between the Quirinal and Viminal may be distinctly recognised. These are the 7 hills which were included within the walls of Servius Tullius; but there are others beyond those limits, which it is necessary to particularise. N. of the Quirinal is *Monte Pincio*, the Collis

Hortulorum, the favourite promenade of the modern Romans. On the other side of the Tiber is the *Janiculum*, at the foot of which lies the modern quarter of Trastevere; at its southern extremity, but without the walls, is the *Monte Verde*, overlooking the Tiber; beyond, to the N. of the Janiculum, is the *Vatican*; and in the extreme distance, forming the boundary of our present prospect, is the *Monte Mario*, covered with a villa surrounded with cypress plantations. The area between the Janiculum and the Pincian includes nearly the whole of modern Rome. The last eminence that remains to be noticed is the artificial mound called *Monte Testaccio*, from the fragments of earthen vessels of which it is formed; it is situated at the southern angle of the Aurelian walls, at the foot of the Aventine, between the river and the pyramid of Caius Cestius, but cannot be distinguished from the point where we are standing, the higher mass of the Aventine intervening.

## § 8. GENERAL REVIEW OF THE RUINS.

THE RUINS OF ROME may be classed under 3 heads: 1. The works of the Royal or Kingly period; 2. Of the Republican or Consular; and 3. Of the Empire, not a trace being visible of the civilization that preceded Romulus, although the sites mentioned as being occupied by Evander and the Trojan colonists can be easily made out.

1. *The Kingly Period* (B. C. 753–510). —The consideration of this first period carries us back to the early history of Rome, to enter into minute particulars on which would obviously be out of place in a work of this description, and would involve details with which the traveller may be presumed to be already

familiar. It will be sufficient for our present purpose to state that the Latin settlement attributed to Romulus was situated on the Palatine, the scene of the earlier settlement of Evander and his Arcadians, and was probably not more than a mile in circumference. The Sabine colony of Tatius occupied the Capitoline and the Quirinal, the Capitoline being their citadel. The Etruscans had their settlements on the Cælian and parts of the Esquiline, the chief of which was called Lucerum; they were dependent on the others, and had no king, and were at length compelled by the Romans to descend into the space between the Cælian and the Esquiline, which derived from them the name of the Vicus Tuscus. In these times there were small lakes or swamps between the Palatine and Aventine, and between the Palatine and the Capitoline. The union of the three settlements led to the gradual increase of the city, and, in less than 150 years from the foundation by Romulus, the Cloaca Maxima, one of the most ancient architectural monuments of Rome, was constructed to drain these marshes. The valley at the foot of the Palatine and the Capitoline was then set apart for the general assemblies of the united nations, and became, under the name of the Forum, the seat and centre of Roman greatness. The western slopes of the Palatine were the scenes of those poetical traditions which are identified with the early history of the city, and some antiquaries have even fixed the site of the Ruminal fig-tree, the altar of Hercules, the Lupercal, and even of the cave of Cacus. The latter is still pointed out in the slopes of the Aventine, on the side overlooking the Tiber: the other poetical antiquities had disappeared, like the lakes of Curtius and Juturna, before the time of the Empire. The few remains of the kingly period which are now extant are entirely in the Etruscan style, built of large quadrilateral blocks, like the walls of Volterra, Cortona, and other cities of Etruria. These remains are the Mamertine prisons, begun by Ancus Martius (B.C. 640), and enlarged by

Servius Tullius (B.C. 578); the Cloaca Maxima of Tarquinius Priscus (B.C. 616); part of the celebrated rampart or *agger* of Servius Tullius (B.C. 578), still visible on the Viminal in the grounds of the Villa Negroni, and of the walls of the same king on the S. and W. declivities of the Aventine; the remains of the quay on the l. bank of the Tiber, near the mouth of the Cloaca Maxima; and possibly the massive substructions of quadrilateral blocks of volcanic tufa, under the ruins of the palaces of Tiberius and Caligula on the western declivity of the Palatine, and which some antiquaries are even inclined to attribute to the first constructions of the kings, and even of Romulus.

2. *The Consular or Republican Period* (B.C. 510-30).—It has frequently been a matter of regret to the classical traveller that Rome presents so few monuments of the time of the Republic. It is certain that there are scarcely any unaltered remains of that period; and in the Forum, where our earliest impressions would lead us to look for ruins which we might associate with the memory of the heroes and patriots of Rome, it is more than probable that there is scarcely a fragment of republican times. Various reasons may be assigned for this; but the explanation at once the most probable and the most supported by historical evidence is, that the continued wars and transient character of the consular government were unfavourable to the erection of great public monuments. The destruction of the city by the Gauls (B.C. 388), about 120 years after the establishment of the republic, no doubt involved the loss of many works, both of the kingly and republican periods. The reconstruction of the city seems to have been too hurried to allow much attention to the arts, and it was not until a comparatively late period that Rome began to be decorated with temples, and supplied with paved roads and aqueducts of masonry. It was not until the fall of Corinth and of Carthage that it was distinguished by the magnificence of its public

buildings. The introduction of new divinities required other and more splendid temples, and the luxury and taste acquired in the conquest of Greece naturally led to the construction of palaces and theatres on a more spacious and costly plan than had been previously adopted. The boast of Augustus, that he found Rome of brick and left it of marble, may be taken as a collateral proof of the architectural mediocrity of the republican city. Still, during the last century of the republic, several public works of considerable magnitude were executed. The military ways, paved with large blocks of lava, and particularly the magnificent Via Appia constructed by Appius Claudius and still perfect through a portion of its course, served as a model for the paved roads of later times; but the remains of other republican structures which can now be recognised are very few. It is probable that the massive substructions under the Palazzo Caffarelli, on the Capitoline, are the foundations of some edifice of the republic. The walls of the Tabularium at the base of the Capitol, and overlooking the Forum, and the Doric portico which surmounts it, were constructed by Quintus Lutatius Catulus as early as B.C. 77. Like the military ways, they show that in all the great works of the republic the solidity which marks those of the kings was generally imitated. Of the republican temples, the only one now standing which seems to have claims to this antiquity is that of Fortuna Virilis, now the church of Santa Maria Egiziaca, near the Ponte Rotto. It is known that the original temple on this spot, built by Servius Tullius, was burned and rebuilt during the republic; but how far the present edifice may have undergone subsequent alterations is uncertain. In the ch. of San Niccolò in Carcere are some early substructions of the temples of Juno Matuta, Hope, and Piety.

The aqueducts which were begun during this period were mostly underground, with the exception of the Marcian. A long line of this noble aqueduct is still standing, but little

appears to belong to the consular period except the foundations, and it is almost impossible to distinguish the original work from the additions and restorations made during the early period of the empire. The theatre of Pompey may still be traced in the cellars of the Palazzo Pio, and in some of the neighbouring streets. The foundations of the Emilian Bridge; some portions of the Pons Fabricius, connecting the island of the Tiber with the l. bank; and the facing of travertine at the south-eastern point of the island, which formed part of the "ship" of Æsculapius; are likewise considered to be republican works. But the principal remains of the consular period are the sepulchral monuments. At the foot of the Capitoline, in the Via di Marforio, and near the wall of Servius Tullius, is the tomb of Bibulus, which is universally admitted to be a republican ruin. The principal tombs, however, of this period are on the Appian Way. Between the older walls of Servius Tullius and the Porta di S. Sebastiano of the Aurelian is the most interesting of all the sepulchral monuments of ancient Rome—the tomb of the Scipio family, now a subterranean vault, from which the sarcophagus and inscriptions in the Vatican Museum were obtained. 2 m. beyond the gate is the magnificent circular tomb of Cecilia Metella; 1 m. farther, in the midst of the plain, is that of some members of the great republican family of the Servilii; and still farther some attributed to the Horatii and Curiatii, but certainly of a very remote date, from their architectural style.

3. *The Empire* (B.C. 30—A.D. 476).—However much the classical enthusiasm inspired by recollections of the republic may surpass the feelings excited by those of the empire, there can be no doubt that this was the era when Rome assumed her greatest magnificence, and nearly all the monuments we now see belong to this period. It was the aim of Augustus to extend the limits of the city, and to embellish it with works of splendour. The

Campus Martius during his reign was gradually covered with public edifices, and, like many cities of modern times, the ancient walls of Servius Tullius soon included but a small portion of the city, and were at length lost among the new buildings. The influence of Greek art, and a taste for colossal architecture, may be clearly traced through all the imperial works: the palaces, the aqueducts, the historical columns, and the tombs of this period, are all on a scale different from those that preceded them; and, when compared with the unity and simplicity of earlier times, everything appears exaggerated. Another peculiarity is the general adoption of the Corinthian order, not indeed in its original purity, but with a variety of ornament which marks a decline of art.

Augustus began on the Palatine the first Palace of the Cæsars, and filled the Campus Martius with temples, porticos, theatres, and other buildings. Of the works which have remained to the present time, may be cited the massive walls which enclosed the Forum which bore his name with the Temple of Mars Ultor in the centre, the columns of which, still erect, show that it was one of the most splendid edifices in the city; the 3 beautiful columns at the angle of the Palatine, long called the temple of Jupiter Stator, but now supposed to belong to that of Castor and Pollux or of Minerva Chalcidica; the theatre of Marcellus; the portico of Octavia; and the mausoleum of the emperor himself, between the Corso and the Tiber. The pyramid of Caius Cestius, near the Protestant burial-ground, was erected about this time. Agrippa, following the example of his master, contributed largely to the embellishment of Rome, and constructed a series of baths in the Campus Martius, which served as the model of those immense structures erected by the later emperors. His great work was the Pantheon (B.C. 26), the best-preserved monument of ancient Rome, and adjoining his baths. The arch of Drusus was raised to his memory by the senate after

his death (B.C. 9), and is the oldest triumphal arch in Rome. The arch of Dolabella, on the Cælian, was erected, as the inscription tells us, in the consulate of Dolabella and Silanus, in the 10th year of our era, and consequently its antiquity cannot be much later than that of Drusus. Tiberius (A.D. 14) began the Prætorian camp, the outline of which may still be traced at the north-eastern angle of the city; and built the Temple of Ceres and Proserpine, whose columns and cella are preserved in the ch. of S. Maria in Cosmedin. Caligula (A.D. 38) enlarged the palace of the Cæsars on the Palatine; and Claudius (A.D. 41) constructed that noble aqueduct that bears his name, which is still the admiration of the world. But all these works were eclipsed by the magnificent building of Nero (A.D. 54). The fire which he is accused of kindling destroyed the palace that existed on the Palatine, and upon its ruins arose his golden house, occupying a space equal to that of a large town, filling the valley since occupied by the Coliseum, and displacing the house and gardens of Mæcenas on the Esquiline. Nero also rebuilt a large portion of Rome, and constructed baths, now covered by modern palaces, between the Pantheon and the Piazza Navona. He completed the Circus of Caligula, partly occupied by St. Peter's and the Vatican Palace, and memorable as the spot on which many of the early Christians suffered martyrdom. To Vespasian (A.D. 70) we are indebted for the noblest ruin in existence, the Coliseum, or the Flavian amphitheatre. It was dedicated by Titus (A.D. 79), 10 years after the taking of Jerusalem, but probably not completed until the reign of his successor, Domitian. On the upper slopes of the Esquiline, Titus converted a portion of Nero's palace into substructions for his Baths, so well known by their massive and picturesque remains. Domitian (A.D. 81) enlarged the Palace of the Cæsars, and began some baths near those of Titus, which were more extensive in their plan than those of his predecessor, and were finished by Trajan. He also erected the beautiful arch

of Titus, to commemorate the conquest of Jerusalem by his predecessor. Nerva (A.D. 96) finished the Forum Transitorium, which also bore his name; and his great successor Trajan (A.D. 98) erected a temple in it to Minerva, the front of which remained standing until the 17th centy., when it was destroyed by Paul V. Trajan has also left us in the remains of the Ulpian Basilica and his triumphal column two of the most interesting monuments of Rome. The works of Hadrian (A.D. 117) peculiarly mark his taste for the colossal. His Temples of Venus and Rome were erected from his own designs and under his personal direction. His villa near Tivoli was on the most exaggerated scale; and his mausoleum, now the Castle of St. Angelo, is gigantic in all its dimensions. The Pons Ælius was also constructed by Hadrian as a passage to his tomb. It is the best preserved of all the Roman bridges, and, with the exception of the parapets and some unimportant repairs, is entirely ancient. The temple at the extremity of the Forum which bears the name of Antoninus Pius (A.D. 138) and his wife Faustina was raised to them by the senate. The column of Marcus Aurelius Antoninus (A.D. 161), called the Antonine Column, though inferior to that of Trajan, is one of the best-known monuments of Rome. The arch of Septimius Severus in the Forum was erected to him and his sons Caracalla and Geta by the senate (A.D. 205); as the other which bears his name, in the Forum Boarium, was in honour of the emperor, his wife, and his sons, by the goldsmiths and dealers of that quarter. To this period may be ascribed the square arch of Janus in the same locality. The Baths of Caracalla (A.D. 211) surpass in magnitude all previous works of the same kind: their ruins still excite the surprise of every traveller, and are remarkable as having supplied the museums of our time with the Farnese Hercules, the Toro Farnese, and other celebrated statues. These baths were completed by Elagabalus (A.D. 218), and his successor Alex. Severus (A.D.

222). Aurelian erected the Temple of the Sun on the Quirinal, whose massive substructions may still be seen in the gardens of the Colonna Palace, and (A.D. 270) accomplished the greatest work of the latter times of the empire, by surrounding Rome with the immense fortification which served as the foundation of the present walls. With the exception of the Baths of Diocletian (A.D. 302), which have peculiar interest from the tradition that they were built by the Christians during the persecutions of his reign, there are few ruins to detain us until the time of Constantine (A.D. 306). The baths of this emperor may still be traced in the Villa Aldobrandini on the Quirinal. His arch, erected in memory of his victory over Maxentius, is near the Coliseum, and is adorned with bas-reliefs plundered from an arch of Trajan, the site of which is now unknown. His Basilica constitutes one of the most conspicuous ruins bordering on the Forum: it was built by Maxentius, and consecrated by Constantine after the death of his rival. To the same period belong the temple and circus near the Appian Way, dedicated by Maxentius to the memory of his son Romulus (A.D. 311). The Pons Gratianus, constructed by the emperors Valentinian and Gratian (A.D. 364), still connects the island of the Tiber with the Trastevere. The column of Phocas was erected A.D. 608 by the exarch Smaragdus to the Greek emperor of that name; but the column is evidently of an earlier date, probably removed from some edifice of the age of the Antonines.

This rapid review of the leading ruins will be useful to the traveller in enabling him to understand the age of the different monuments, as it will also in pointing out the chronological succession to such as wish to study the history of Rome by means of her existing ruins, and to follow the progress of her architecture through its various stages down to the decline of art under the later emperors.

It will scarcely be less instructive to take a rapid survey of the gradual

ruin of the city. On the conversion of Constantine to Christianity some of the ancient temples were changed into places for Christian worship, but a still greater number were destroyed. Independently of the injuries sustained from the invading armies of Alaric (A.D. 410), Genseric (455), Ricimer (472), Vitiges (537), and Totila (546), the inhabitants appear to have regarded the ancient buildings as so many public quarries. Belisarius employed the remains of ancient edifices in repairing the walls during his celebrated defence of the city, and converted the mausoleum of Hadrian into a fortress. The aqueducts had been previously destroyed by Vitiges, who burnt everything outside the walls; the baths were thus rendered useless, and the Campagna was reduced to a state of desolation from which it has never since recovered. Totila is supposed to have commenced the destruction of the Palace of the Cæsars. In the 7th and 8th centuries Rome suffered a constant succession of calamities; earthquakes, inundations of the Tiber, and the famine and pestilence of which they were the natural precursors, desolated the city more than the attacks of the barbarians or the subsequent sieges of the Lombards. From the end of the 7th to the close of the 8th century 5 inundations are recorded, in one of which the whole city was under water for several days. The disputed succession to the papacy, the contests of the popes with the German emperors, and the frequent absence of the court, had also considerable influence in leading to the neglect and ruin of the city. The Normans of Robert Guiscard surpassed all previous invaders in the extent of their ravages: they burnt the city from the Antonine column to the Flaminian gate, and from the Lateran to the Capitol; they ruined the Capitol and the Coliseum, and laid waste the whole of the Esquiline. The great monuments were soon afterwards occupied as fortresses by the ruling Roman families. The Coliseum, the Septizonium of Severus, and the Arches of Titus and Janus were seized by

the Frangipanis; the tomb of Hadrian and the Theatre of Pompey by the Orsinis; the Mausoleum of Augustus and the Baths of Constantine by the Colonnas; the Tomb of Cæcilia Metella was converted into a fortress by the Savellis and the Caetanis; the ruins of the Capitol were held by the Corsis; the Quirinal by the Contis; and the Pantheon so frequently received the garrisons of the Pope that in the time of Gregory VII. it bore the name of *S. Maria in turribus*. Even the Basilicas were not secure; that of St. Paul was fortified by the Corsis, and that of St. Peter by the people. But these were not the only calamities of Rome during the middle ages. In 1345 the city was again inundated by the Tiber, and nothing but the summits of the hills are said to have remained uncovered. In 1349 it was desolated by a fearful earthquake. In 1527 it was cruelly pillaged by the Connétable de Bourbon; and, as Gibbon truly observes, suffered more from him than from the ravages of Genseric, Vitiges, and Totila. The Constable, according to the account of the Marquis de Bonaparte, who was an eye-witness, opened his first trench before the face of the Aurelian wall, on the side of the tomb of Cæcilia Metella. Thus, fatally pointed in the direction of that part of the Appian road, the artillery injured that tomb and the circus of Romulus, demolished the sepulchres bordering the Appian Way, mutilated the church of St. Nereo and St. Achilleo, the tombs of the Scipios, and the baths of Caracalla. In 1530 the city was visited by another inundation, scarcely less calamitous than the preceding. From a very early period the erection of new churches and the repairs of the city walls had continually operated to the destruction of the ancient monuments; the lime-kilns of the middle ages were supplied from the ruins, and the temples and other buildings were despoiled of their columns for the decorations of religious edifices. The popes are responsible for a large share of this system of wholesale destruction. As early as the 8th centy. we find Gregory III. taking 9 columns from some temple for the basilica of St.

Peter. Adrian I. destroyed the Temple of Ceres and Proserpine to build S. Maria in Cosmedin. Paul II. built the Palace of St. Mark with materials taken from the Coliseum. By the middle of the 15th century so many monuments had been ruined for building purposes or burnt into lime, that, when Æneas Sylvius was elected pope under the title of Pius II., he issued a bull to prevent the further continuance of the practice: "*De Antiquis Ædificiis non diruendis*" (1462). Notwithstanding this measure, Sixtus IV. in 1474 destroyed what remained of the stone piers of the Sublician bridge to make cannon-balls, and swept away numerous ruins in his general reform of the city. Alexander VI. destroyed a pyramid near the Vatican to construct a gallery leading from the Palace to the Castle of St. Angelo. Paul III. plundered the Temple of Antoninus and Faustina, the Arch of Titus, the Forum of Trajan, and the Theatre of Marcellus, and built the Farnese Palace with blocks of travertine brought from the Coliseum, although he had issued a bull making it a capital offence to "grind down" statues. Sixtus V. removed the works of art of the Septizonium of Severus to ornament St. Peter's. Urban VIII. destroyed in part the basement of the Tomb of Cæcilia Metella to construct the Fountain of Trevi, built the Barberini Palace with materials taken from the Coliseum, and stripped the Pantheon of the sheets of bronze which had escaped the plunder of the emperor Constant II. in the 7th century, to construct the baldachino over the great altar at St. Peter's—an act immortalised by Pasquin in a saying which has now almost become a proverb:—

"*Quod non fecerunt Barbari, fecere Barberini.*"

Paul V. removed the entablature and pronaos of the Temple of Pallas Minerva in the Forum Transitorium to build his fountain on the Janiculum, and the last of the marble columns of the Basilica of Constantine to support the statue of the Virgin in the Piazza of S. Maria Maggiore.

Alexander VII. destroyed an ancient arch of Marcus Aurelius to widen the Corso. Most of the statues of saints and prophets in the churches were worked out of ancient columns, and the marbles which so profusely decorate the altars may in many instances be recognised as fragments of classical buildings.

From these details the reader may be surprised that so many relics of a city which has existed for 2600 years are still visible. When we look back on the condition of the great capitals of our own time, how few there are which have preserved unchanged even their monuments of the middle ages! If Rome had undergone as many alterations as London has witnessed within the lapse of a few centuries, we should not find one stone standing upon another which we could identify with her historic annals.

After this general sketch of the monuments and their vicissitudes, we shall proceed to describe them one by one, classifying the ruins under separate heads, and leaving it to the convenience or taste of the traveller to combine the classical antiquities with the ecclesiastical edifices and other objects of interest, or examine each class separately. It cannot, however, be too strongly impressed upon his attention that there are few ruins which have not been the subject of antiquarian controversy; and that to enter into these disputes would serve to bewilder him upon almost every question of Roman topography; besides, these vexed questions have been impartially reviewed, and treated with no ordinary judgment and talent, in the article *Rome* of the '*Dictionary of Classical Geography*,' mentioned in our Introductory Remarks (p. xxxii.) In many instances the doubt which hangs over the name and object of certain monuments will never be removed, and the discovery of their real destination would add but little to the interest of the ruin. For, in spite of all that has been written, the enjoyment of the spectator must depend on his own enthusiasm; the ruins are but



the outlines of a picture which the imagination and memory must fill up: and they who do not expect too much are less likely to be disappointed than those who look for visible memorials of the heroes, poets, and orators whose fame has consecrated the soil, and invested even the name of Rome with imperishable interest.

“Where is the rock of Triumph, the high place  
Where Rome embraced her heroes? where the steep

Tarpeian? fittest goal of Treason's race,  
The promontory whence the Traitor's Leap  
Cured all ambition. Did the conquerors heap  
Their spoils here? Yes; and in yon field below

A thousand years of silenced factions sleep—  
The Forum, where the immortal accents glow,  
And still the eloquent air breathes—burns with  
Cicero!" *Childe Harold.*

### § 9. FORUMS.

1. *The Roman Forum.*—An irregular quadrilateral space at the foot of the Capitoline and the Palatine hills, raised by the accumulation of soil considerably above its ancient level. Its modern name is the *Campo Vaccino*, the greater part of the area having become as early as the 15th century the resort of cattle, a kind of Roman Smithfield. Within this hollow lay the Roman Forum, but what part it really occupied, and what were its true boundaries, has for the last 3 centuries been the subject of much learned controversy; a simple recapitulation of the theories of successive antiquaries would fill a volume of no ordinary size. In the development of these theories the Forum has changed its place several times; the names applied to the ruins by one writer have been superseded by the next, and until within the last few years it was a task of no common difficulty to come to any satisfactory

conclusion amidst the multitude of conflicting statements. Indeed, the disputes of the antiquaries had involved every ruin in uncertainty, and had either bewildered the traveller into total scepticism, or made him believe that the sole interest of each object of antiquity consisted in the contest for its name. Recent discoveries have removed to a considerable extent the doubts which perplexed the writers of former times; we shall therefore touch very slightly on controversial questions, and proceed at once to the facts, following the best modern authorities, amongst whom Canina is undoubtedly the most to be relied upon. The older antiquaries believed that the Forum, properly so called, extended in length from the Arch of Septimius Severus to that of Fabius, now destroyed, but situated nearly in front of the Temple of Antoninus and Faustina. The space between that temple and the three columns which form so conspicuous a feature of the scene constituted its breadth. In the middle of the 17th century this opinion was superseded by another theory, which assumed as the breadth of the Forum the line formerly considered to be its longest diameter, and sought for its length in the direction of the churches of San Teodoro and S. Maria della Consolazione, thus laying down an imaginary rectangle of about 700 feet by 470. This theory was supported by many recent writers, —Nibby, Burgess, Burton, and other antiquaries,—in whose time the discoveries which have so completely changed the old landmarks of the Forum had not been made. Niebuhr rejected this latter hypothesis, and adopted the old theory as the one most supported by historical facts. The Chevalier Bunsen has since laboured to support the views of the Prussian historian. But of all those who have endeavoured to clear up the topography of the Forum, Canina deserves the first place, from his elaborate *Exposizione del Foro Romano*, and the details given in his more recent general work entitled '*Roma Antica*.'

Although it is impossible to define exactly the limits of the Forum and

its dimensions, it may be said to have extended from the Arch of Septimius Severus to the Temple of Antoninus and Faustina in its longest diameter, and from the front of the ch. of San Adriano to the steps of the Basilica Julia in the other. In order to facilitate to our readers the description of this celebrated area, we have annexed a reduction of the plan given by Canina in the works above mentioned.

Beginning with the ruins on the slope of the Capitoline, the massive wall which forms the substructions of the modern Capitol is one of the most interesting existing fragments of Roman masonry of the Consular period: 240 ft. in length and 37 ft. in height, it is composed of rectangular blocks of that particular variety of volcanic tufa from Gabii, called *Lapis Gabinus* by the ancients. Upon it, as upon a basement, are the remains of 16 Doric pilasters, upon which stood a series of arches supporting the architrave of the *Tabularium*, or Record Office. Within is an ancient corridor mixed with modern constructions, in which Nicholas V., about the middle of the 15th century, formed a magazine of salt, which corroded the piers and led to their destruction. The following very interesting inscription on the walls, proving that they formed part of the *Tabularium*, where the "tabulæ," or bronze plates recording the decrees of the senate and other public acts, were preserved, and that they were erected, together with the substructions, by Q. Lutatius Catulus (B.C. 79), has been recently re-discovered, and has been placed over the entrance on the side of the Mamertine prison:—  
Q. LVTATIVS . Q. F. Q. N. CATVLVS .  
COS. SVBSTRVCTIONEM . ET . TABVLARIVM . EX . SEN. SENT. FACIENDVM . COERAVIT . EIDEMQVE . PROB; they are therefore interesting as republican works, and still more so as remains of the ancient Capitol. In January, 1839, Signor Azzurri, the professor of architecture in the Academy of St. Luke, made an important discovery in connexion with this interesting monument. While engaged

in works for the enlargement of the prisons then beneath the Palace of the Senator, he found concealed among masses of modern walls the series of Doric arches of the *Tabularium*. They are 23 feet high, and about 11 wide. In his restoration of the *Tabularium* Canina supposes this Doric portico to have been surmounted by another of the Ionic order, scarcely a fragment of which remains.

More recent excavations in the interior of the *Tabularium* have led to the discovery of a flight of steps leading from it to the Forum, the entrance from the latter being long closed by the Temple of Vespasian built against it. These stairs are of the Republican period. They form two flights between walls of the most massive construction, supported upon horizontal arches or lintels, of which we see so few examples in Rome. During the excavations which led to their discovery, several inscriptions were found, amongst which a small altar rudely inscribed C. FANNIVS . M.F. COS. DE SENAT SENT DEDIT, who was the author of the celebrated Sump-tuary Law (161 B.C.). These stairs formed a passage from the Forum into the *Tabularium*, and it is believed that it was by them that the Vitellian rioters gained access to the Capitol, a circumstance that led probably to their being closed by building against the entrance from the Forum the temple dedicated to Vespasian.

The Doric portico of the *Tabularium* has been recently cleared out for the purpose of forming an Architectural Museum of all the fragments discovered in the Forum, a kind of supplement to the Museum of the Capitol. The collection is now in progress of arrangement, and contains the beautiful fragments found round the Temples of Concord, of Vespasian, and of Minerva Chalcidica, amongst the best existing specimens of Roman architectural decoration.

The three temples which stand at the base of the Capitol are amongst the most conspicuous ornaments bordering on the Forum. The 3 beautiful Corinthian columns of white marble, long



supposed to have belonged to the Temple of Jupiter Tonans, raised by Augustus, have been shown by Canina to form a part of that erected to Vespasian by Domitian. On the l. (looking towards the Forum) of these columns is a wide raised space, paved with coloured marbles, the site of the Temple of Concord, where the senate usually assembled. On the other side of the Temple of Vespasian is a raised triangular space, surrounded by the remains of a portico recently restored. This was the *SCHOLA XANTHA*, close to which the Roman notaries had their offices. Under the portico were the statues of the 12 Dii Consenti. (See p. 42.) The Ionic portico of 8 granite columns, in the foreground on the rt., was once supposed to belong to the Temple of Fortune, and by the antiquaries of the German school to that of Vespasian, a question that has been set at rest by the discovery of the *Milliarium Aureum*, which is known from contemporary writers to have stood at the foot of the Temple of Saturn, restored by Augustus. The position of the *Milliarium Aureum* was near the angle of the portico of the Temple of Saturn, at the extremity of a semicircular wall faced with coloured marbles, and extending to the Arch of Septimius Severus, near which it terminated in a conical pyramid. This semicircular construction represents the ancient *Rostra*, the conical pillar the *Umbilicus Romæ*, from which all distances within the walls were measured, as those beyond the gates of Rome were inscribed on the M. Aureum. The Arch of Septimius Severus stands in front of the Temple of Concord; behind it stood the Duillian column, and before it the equestrian statue of Marcus Aurelius, now on the *Intermontium* of the Capitol. The ancient road seen under the arch is of a date long posterior to that of the arch, being considerably raised above the level of the way that it was originally destined to span. Before the discovery of the ancient Clivus Capitolinus in front of the Temple of Saturn, it was supposed to have led from the Forum to the Capitol. The Clivus Capitolinus,

which we now see passing from before the Basilica Julia, and ascending tortuously between the Temple of Saturn and the Schola Xantha, offers in this space one of the best preserved specimens of a Roman causeway in existence. To the l. of the Septimian Arch is the Mamertine prison, over which stands the modern ch. of S. Pietro in Carcere.

Proceeding now along the l. or N. side of the Forum, the line of the modern road is supposed to mark the position of the *novæ tabernæ*, the porticoes and shops of the traders. The ch. of S. Luca, or Santa Martina, the site of the Roman Academy of Painters, is supposed to be built on an ancient edifice, the *Secretarium Senatus*. Behind it stood the Forum of Julius Cæsar, some fine portions of the outer wall of which may be seen in the houses of the Via del Ghetarello. The adjoining ch. of S. Adriano is supposed to stand upon the site of the *Basilica Æmilia*, erected by Paulus Æmilius in the reign of Augustus. The brick front is the principal fragment of the ancient building now standing. The mass of modern houses between this ch. and the Temple of Antoninus and Faustina is considered by recent writers to occupy the site of the entrance to the Forum Transitorium, called the Atrium of Minerva, and farther on of the Portico of the Municipii. The Temple of Antoninus and Faustina, now the ch. of S. Lorenzo in Miranda, may be considered to mark the limits of the Forum, but to have been outside of it. In front of it stood the Arch of Fabius, the conqueror of the Allobroges.

On the opposite side of the Forum, proceeding from the Ionic portico of the Temple of Saturn, and at its eastern extremity, once stood the Arch of Tiberius, corresponding nearly to where the modern road ascending to the Capitol crosses the Clivus Capitolinus. On the rt. is the wide open space occupied by the Basilica Julia, recently uncovered, 3 of the pilasters which supported its arches being still erect. The discovery in 1834 of a flight of steps on the ancient road left little doubt as to the

position of this once magnificent edifice, but it was reserved to the government of Pius IX., under the direction of Commendatore Canina, to lay bare already more than one-half of its area and its floor covered with precious marbles. The solitary column, called by Lord Byron

"The nameless column with a buried base,"

was excavated to its base in 1813, at the expense of the Duchess of Devonshire; it is no longer nameless, an inscription upon its pedestal stating that it was raised to the Emperor Phocas, whose gilt statue stood on the top, by the exarch Smaragdus, in A.D. 608. At the base of this column, and bordering on the ancient road which separates them from the Basilica Julia, are 3 pedestals, which probably supported votive statues or pillars.

The Temple and *Rostra* of Julius Cæsar stood in the centre of the Forum, near the Arch of Fabius, and opposite the 3 beautiful Corinthian columns, which architects have long regarded as models of the Corinthian order, and which have been the subject of more controversy than any other ruin in the Forum. In former times they were supposed to have belonged to the Temple of Jupiter Stator, afterwards to the Comitium, and more recently they have had the name of the Græcostasis, or hall in which the ambassadors of friendly powers were received by the senate, and of the Temple of Castor and Pollux, given to them. Recent excavations show that they belonged to an edifice of great extent, and Bunsen considers that they are the remains of the *Temple of Minerva Chalcidica*, built by Augustus in connexion with the *Curia Julia*, the magnificent structure erected by that emperor for the senate, to replace the older Curia. The mass of brickwork behind the church of S. Maria Liberatrice, formerly ascribed to the Curia Hostilia, is considered by the same learned antiquary to be part of this new Curia of Augustus. Farther back the church of San Teodoro, once supposed to mark the site of the *Temple*

of *Romulus*, is now generally considered to be the Temple of Vesta, mentioned by Horace in connexion with the inundations of the Tiber. In line from the portico of the Temple of Saturn to the ch. of Santa Maria Liberatrice, Bunsen places the *veteres tabernæ*, or shops which Tarquinius Priscus allowed to be erected in the Forum, and where Virginius bought the knife which saved the honour of his daughter.

We have thus arrived opposite the *Temple of Antoninus and Faustina*, and therefore have reached the eastern boundary of the Forum. It will be useful now to examine the remainder of the Campo Vaccino, lying between this and the Arch of Titus. Leaving the temple of Antoninus, we enter on a branch of the *Sacra Via*. On the l. hand the first building which requires notice is the small circular temple now the vestibule to the church of SS. Cosma and Damiano; it was formerly called the Temple of Remus, and by Bunsen the *Ædes Penitum*. Near this are 2 half-buried columns of *cipollino*, which seem to have escaped the nomenclature of the Roman antiquaries. The next building is the immense ruin formerly called the Temple of Peace, but now known to be the Basilica begun by Maxentius, and completed by his successor, whence it took the name of the *Basilica of Constantine*. The *Sacra Via* was supposed by some writers to have passed immediately in front of this edifice, while it is now universally admitted to have extended in a straight line from the site of the Arch of Fabius to that of Titus. The *Temple of Peace* stood near it. Among the facts connected with the destruction of that celebrated temple, not the least interesting is that recorded by the physician Galen, who states that he had a shop upon the *Via Sacra*, which was burnt down in the conflagration of the temple, and that he lost many of his writings in the flames. The classical scholar will hardly require to be reminded that the *Sacra Via* was a favourite promenade of Horace, as recorded in one of his most playful satires (lib. i., ix.):—

"Ihām forte Viā Sacrā, sicut meus est mos,  
Nescio, quid meditans nugarum, et totus in  
illis."

Opposite to the Basilica of Constantine is the *Arch of Titus*, interesting not only as the most beautiful of the Roman arches, but as having been erected in commemoration of the conquest of Jerusalem. It stood on the *Summa Sacra Via*, the highest point of the Via Sacra. Behind the ch. of S. Francesca Romana are the ruins of the *Temple of Venus and Rome*. The Sacra Via passed from the Arch of Titus to the Meta Sudans, in front of the Coliseum, whose gigantic mass rises immediately before us, in the valley separating the Esquiline and Cœlian hills. Close to the Meta Sudans is the Arch of Constantine.

All the objects mentioned in this general survey of the Forum, of which there are any remains now visible, are described under their several classes, to which the reader is referred for more particular details.

*Forum of Trajan.*—The remains of the magnificent buildings which were once the ornament of this Forum, and the unrivalled column which still stands in the midst of its ruins, are the best evidences of the splendour which commanded the admiration of the ancient world. The Forum was begun by the great emperor whose name it bears after his return from the wars on the Danube, and completed A.D. 114. The architect was the celebrated Apollodorus. The ground round the pedestal of the column was excavated in the 16th centy. by Paul III.; and the French authorities in 1812 caused two convents and several houses to be pulled down to lay open the present area. During this operation the basements of the columns were discovered, so that the different fragments have been replaced as nearly as possible in their original positions. The design, so far as can be gathered from the existing ruins and from coins, included the Basilica called *Ulpia*, from Trajan's family name, a column, a triumphal arch, and a temple. The fragments now visible are a portion of the

[*Rome.*]

colonnades of the Ulpian Basilica, and are supposed to form about a third of the original building. The rest is buried under the streets and houses which close upon the area on either side. Every excavation made for years past in the vicinity has disclosed some fresh proof of the extent of the Forum; the columns, similar to those now visible in the area, but of larger dimensions, found as far distant as the Piazza SS. Apostoli, are supposed to have belonged to the temple erected to Trajan by Hadrian. The funeral pillar rises in the oblong area which led from the Ulpian Basilica to the Temple of Trajan: on each side of it stood the celebrated Greek and Latin Libraries. The Basilica was surrounded by a double range of columns of grey granite; their original height is estimated to have been 55 feet. Around the area are numerous fragments of marble capitals, entablatures, a portion of the marble pavement, and several votive inscriptions. All these remains indicate a high state of art, and an elaborate execution even in the minutest details. Restored plans of the Forum and its buildings will be found in Canina's '*Roma Antica*.' The Funeral Column is described under its proper head at p. 51.

*Forum of Nerva, or Transitorium*—the latter denomination from its also serving as a public thoroughfare (*per-vium*)—parallel to and on the E. side of the Forums of Julius Cæsar and Augustus, begun and dedicated by Domitian, and finished by Nerva. The remains of this Forum and its temples are described under *Temples*.—(See Temple and Portico of Pallas Minerva, p. 35.)

*Forum of Augustus*, adjacent to those of Trajan and Julius Cæsar, was erected (A.U.C. 752) by that emperor to enclose the Temple of Mars Ultor, a part of which, as well as one of the entrances, the modern Arco de' Pantani, still exists open. (See Temple of Mars Ultor, p. 34.) The outer wall, extending as far as the Piazza del Grillo, is a

fine specimen of Roman masonry, constructed of blocks of peperino, placed alternately in their long and shorter diameters, and divided into nearly equal heights by projecting cornices of travertine: remains of 3 entrances in the form of arches, now walled up, which afforded ingress and egress to the Forum, may be traced along its base in the adjoining street.

*Forum of Julius Cæsar*, founded by him in A.U.C. 708, after the battle of Pharsalia, and out of its spoils; the ground on which it stood having cost the enormous sum of 10,000,000 of sesterces (about 900,000*l.* sterling). It was the second erected in Rome, and opened into the Forum Romanum behind the modern ch. of Santa Martina. In its centre stood the Temple of Venus Genitrix, containing statues of that goddess and of Cleopatra, and in front the bronze figure of his favourite horse. Some very fine specimens of masonry in Lapis Gabinus and travertine belonging to the outer wall of this Forum, on the side of the Capitoline hill, may be seen in the court of the house No. 18 in the dirty lane called the Via del Ghetarello. This Forum became memorable from its connexion with the first offence given to the citizens by Cæsar, who, sitting in front of the temple, received the senators, when they had come to him, in great state.

Of the other Forums; the *F. Boarium* was situated near the ch. of S. Giorgio in Velabro and the Arch of Janus Quadrifrons; the *F. Olitorium*, near the Piazza Montanara, at the S. foot of the Capitoline hill, and will be mentioned in the account of the Temple of Juno Sospita; the *F. of Antoninus* is marked by the ruins of the Temple of Neptune in the Piazza di Pietra, and the spiral column in the Piazza Colonna.

It may not be out of place to inform the reader that most of the Forums erected during the Imperial period were destined to enclose some remarkable edifice or temple, and were used as places of public resort; in those of Cæsar, Augustus, and Nerva, courts of justice were held in subsequent times,

whilst the Forum Romanum continued to be the great political centre of the Roman world until the fall of the Empire.

### § 10. PALACES.

*Palace of the Cæsars*.—The first palace of the emperors on the Palatine was erected by Augustus, on the site of the houses of Cicero, Hortensius, Catiline, and Claudius. He attached to it a temple, dedicated to Apollo, in commemoration of the battle of Actium, and a library, which afterwards became celebrated as the Palatine Library. Tiberius increased this palace towards that extremity of the hill which overlooks the Velabrum. Caligula enlarged it towards the Forum, and connected it with the Capitol by a temporary bridge. He also converted the Temple of Castor and Pollux in the Forum into a vestibule for the new portions he had added. Nero extended the buildings in the direction of the Coliseum, and along the valley between the Cælian and Palatine hills. After the great fire, the golden house which Nero erected on the ruins of his former palace extended to the Esquiline, displacing the house of Mæcenæ, filling up the valley of the Coliseum, and covering with its grounds a great portion of the Cælian. Titus was the first who seems to have reduced this overgrown edifice within more reasonable limits; he employed the substructions on the Esquiline as the foundations of his Baths, and is supposed to have made such alterations as confined the palace to its original position on the Palatine; and Septimius Severus added his Septizonium in A.D. 198 at the S.W. angle. The Imperial residence

was repeatedly rebuilt and altered by succeeding emperors; and the greater part of it is supposed to have fallen into decay in the time of Theodoric. In the 7th century the southern portion was sufficiently perfect to be inhabited by Heraclius; and there is reason to believe that the plan at least of the palace was entire in the 8th century. Of all these extensive buildings nothing now remains but a mass of ruins, so shapeless and undefined, that any attempt to discover the plans and boundaries of the several parts would be perfectly hopeless.

“Cypress and ivy, weed and wallflower grown  
Matted and mass’d together, hillocks heap’d  
On what were chambers, arch crush’d, columns strown  
In fragments, choked-up vaults, and frescoes steep’d  
In subterranean damps, where the owl peep’d,  
Deeming it midnight:—Temples, baths, or halls?  
Pronounce who can; for all that Learning reap’d  
From her research hath been, that these are walls.—  
Behold the Imperial Mount! ’tis thus the mighty falls.”  
*Childe Harold.*

The Palatine, as we now see it, is about  $1\frac{1}{2}$  m. in circuit; the soil is composed of crumbled fragments of masonry, and in many parts it covers the original surface to a depth of nearly 20 feet. The hill is portioned out in gardens and vineyards; the grounds of the *Orti Farnesiani* occupy the whole north-western side. Adjoining them on the S.E., and standing nearly in the centre of the hill, is the *Villa Spada* or *Palatina*, known also as the *Villa Mills*, from an English gentleman of that name to whom it once belonged; it has now passed into the possession of a community of French nuns. A road commencing at the Arch of Titus leads on the rt. to the convent of *S. Bonaventura*, and separates the above-named villas from the gardens of the convent, and from the *Vigna di S. Sebastiano* on the S.E. On the S. are the *Vigna Nussiner*, now a public walk, near the ch. of Sant’ Anastasia; the *Orti Roncioni*; and beyond the *Vigna del Collegio Inglese*. In each of these localities we shall find some ruins to engage our attention. 1. *Farnese Gar-*

*dens (Orti Farnesiani)*. Ascending the Via Polveriera from the Arch of Titus, we first pass some arches and fragments on the l., which from their position have been identified with the portico and gardens of Adonis, constructions of the time of Domitian. Not far distant is the entrance to the Farnese Gardens by a gateway on the rt. The first objects which occur are remains of walls and vaults; and higher up are numerous fragments of entablatures, cornices, and capitals, with trophies apparently indicative of a naval triumph; these fragments have been collected from different parts of the ground, and are supposed to have belonged to the temple erected to Apollo by Augustus, near which stood the celebrated Palatine Libraries. On the western angle of the hill above the ch. of Sta. Anastasia, in what was formerly the *Vigna Nussiner*, but which is now a public walk, having been purchased by the Emperor of Russia for the purpose of excavating, but which was subsequently presented to the city, are ruins which antiquaries regard as having formed part of the palace added by Tiberius. On the S.S.W. is a semicircular ruin, called by Canina the *Atrium Palatino*, overlooking the Circus Maximus, the extreme point in this direction of the buildings raised by Augustus, and which formed the entrance in that direction to his house, that stood immediately behind it. On the higher part of the hill, and entered from the Farnese Gardens, are the vaults called by the ciceroni the “Baths of Livia,” without a shade of authority for such a name. They retain their original stucco, and are still decorated with some beautiful arabesques and gilding. They have a place for heating water, and a passage for vapour is left between the main wall and the facing. Near them are considerable remains of substructions, which are generally supposed to belong to the Temple of Apollo, and to another dedicated to Jupiter; the recesses and compartments still traceable in the walls adjoining have



been considered with great probability to mark the site of the Palatine library. A Casino overlooking the Circus Maximus and the Aventine at this extremity of the hill, said to have been painted by the pupils of Raphael, commands one of the finest views of Rome. At the N.W. extremity of the Palatine, and extending from thence for nearly 200 yards behind the ch. of San Teodoro, are the ruins of the additions made by Caligula on the massive substructions formed of square blocks of pumice tufa, supposed by some antiquaries to date from the kingly period, whilst a few go so far as to attribute them to the original fortifications of the Palatine raised by Romulus. At the angle overlooking the Forum Boarium were the stairs leading to the *Καλή Ακτή* of Plutarch, or quay along the river, traces of which have been lately laid bare: near this, on the rt., was the site of the Porta Mugionis, of the kingly period, and close by the place where stood the Ara Maxima.\* At the eastern extremity of Caligula's additions to the Palace of the Cæsars were the edifices raised by Tiberius, and the Imperial Pulvinaria. Considerable excavations have been lately made here, and laid bare some columns, which are supposed to have supported a balcony from which the emperors viewed the games in the Circus Maximus.† 2. The *Villa Palatina*

\* During the late excavations a very interesting altar in travertine was discovered near this point, and may be still seen on the spot; it is in the early Consular style, with scroll ornaments like those on the urn of Scipio Barbatus, and of the Republican tombs, on the Via Appia; the inscription is remarkable not only for its spelling but its object:—*SEI DEO SEI DIVÆ SAC. —C. SEXTIVS C. F. CALVINVS TR.—DE SENAT SENTENTIA RESTITVIT.* It is supposed to have been dedicated to the mysterious *genius loci*, or *aius loquens*, mentioned by Cicero, in his *De Divinitate*, as having announced the attack of the Gauls, but which being nameless, its sex could not be designated. The tribune F. Calvinus mentioned in the inscription was son of a personage of the same name, who was consul with C. Cassius Longinus in A.U.C. 650, or 128 years before Christ.

† Behind this ruin, at the base of the Palatine, some chambers have been recently opened, the walls of which are covered with names and figures of men and animals roughly scratched upon them. Some are in Greek, and all appear to be not later than the third century.

acquired considerable interest from the discoveries of the French Abbé Rancourel in 1777, who concluded that it occupied the site of the house of Augustus. The villa is entered from the Via Polveriera, nearly opposite the convent of S. Bonaventura.\* The subterranean chambers excavated by Rancourel and Barberi are several feet below the present surface: they were probably parts of the palace of Augustus. In several of these chambers the stucco is preserved; and from what remains they all appear to have been richly ornamented. Two of the rooms are octagons, with domes admitting light by the top. The forms and architecture of these chambers have been justly admired by professional travellers. The inscription “*Bonis Artibus*,” on a fragment of an ancient column, was added by the Abbé Rancourel. The Casino of the Villa had a portico painted by Giulio Romano, from designs of Raphael, and restored by Camuccini; but the frescoes, owing to the aversion of its present inmates to look upon naked figures, have been removed.

3. *Orti Roncioni*: the Villa Palatina overlooks these gardens. They are enclosed by 2 parallel walls of great extent, which appear by the recess in the middle and by the curved extremity to justify the name of “Hippodrome” or “Stadium” given to the locality by the antiquaries. In the upper gardens is the semicircular ruin of a theatre already mentioned. 4. *Vigna di S. Bonaventura*, &c. Returning to the Via San Gregorio, on our way to examine the S. side of the hill, we pass the vineyards of S. Bonaventura and S. Sebastiano, in both of which are considerable masses of brickwork, which belonged to edifices, chiefly baths, erected in the time of Nero. In the latter are some remains of the conduits which supplied the palace with water from the Claudian aqueduct, and within the precincts of the convent are ruins which appear to have belonged to the reservoirs

\* This villa is now closed against visitors, having been converted into a nunnery for sisters of the order of St. François de Sales.

of a bath. 5. *Vigna del Collegio Inglese*, entered from the side of the Circus Maximus, through a house on the Via de' Cerchi; a steep stair conducts us to the ruins, which are more extensive and picturesque than any now visible on the Palatine. Numerous arches, corridors, and vaults, still retaining their ancient stucco, are interspersed with masses of buildings of different periods, among which are found mosaic pavements and fragments of ancient paintings. This is the part erected by Nero, and said to have been inhabited by Heraclius in the 7th century. Any attempt to describe these ruins or assign them to particular emperors would be mere loss of time. The names given to the circular chambers and other portions are names and nothing more; and their general accuracy may be estimated by the fact that the ciceroni show a circular room as the bath in which Seneca was bled to death, although he is known to have died near the 4th m. on the Via Appia. These fine ruins, clothed in ivy and other creeping plants, diversified by laurels and ilex, will supply the artist with varied combinations for his pencil. At the S.E. angle of the hill towards the Piazza di S. Gregorio is a vineyard in which stood the *Septizonium* of Severus, built in A.D. 198 by that emperor; in order, it is said, to meet the eye of his African countrymen on their arriving in the capital. It derived its name from its 7 tiers of arcades rising above each other, and formed the last important addition to the Palace of the Cæsars. During the middle ages it was converted into a fortress by the Roman barons; a portion of it was still standing in the 16th century, when it was destroyed by Sixtus V. to furnish materials for the building of St. Peter's. The arches of the Claudian aqueduct, which are seen on the eastern declivity of the Palatine, were erected by Nero to carry water to the Imperial edifices, and to his thermæ, which covered a considerable portion of the declivity of the Palatine on this side.

supposed to be the Temple of Peace, erected by Vespasian to receive the spoils brought by his son Titus from Jerusalem. It has, however, been proved that this temple was entirely consumed by fire in the reign of Commodus; and antiquaries were long at fault in discovering the probable purpose of the existing ruins. Nibby was the first who suggested that they were the remains of the Basilica of Constantine. The style, indeed, indicates the decline of art, and the execution shows that it is properly referred to the time of that emperor. It is believed that the building was erected by Maxentius from the ruins of the Temple of Peace, and dedicated, after his death, by his successful rival. Small chambers have been found under the ruins, which may have belonged to the Temple raised by Vespasian, and some of the bricks in the pavement bear the name of Domitian; both facts supporting the conjecture that it was built out of the materials of a pre-existing edifice. A small portion only of the original building is now standing, but there is sufficient to permit of its plan being made out with some approach to accuracy. It appears that it was 320 feet long and 235 wide; and that it consisted of a nave and 2 aisles, supported by 3 large arches, each of about 80 ft. span. Those which formed one of the naves still remain; but the rest have disappeared. Recent excavations have shown that one of the entrances faced the Coliseum, where traces of an outer arcade have been discovered, although the principal approach opened towards the Sacra Via. The vaulted roof of the central or great hall was supported by 8 marble columns of the Corinthian order, 62 feet in height, 1 of which was standing in the time of Paul V., who removed it to the Piazza of Sta. Maria Maggiore, where it now supports the bronze statue of the Virgin. In the fragment which remains the vaultings are decorated with large sunk octagonal panels with traces of stucco ornaments. The middle arch is deeper than the others, forming a kind of tribune; the lateral ones have 2 rows of smaller

arches, destroying the effect by insignificant details. The principal tribune was placed at the extremity of the central nave. A flight of winding brick stairs leading to the roof is nearly entire. The pavement was of cipollino, giallo antico, and other coloured marbles. The whole arrangement of the building seems to have suggested the forms of the early churches; and there is no doubt that at least a portion of the edifice was converted into a place of Christian worship soon after the peace of the Church in the time of Constantine.

### § 11. TEMPLES.

*Temple of Æsculapius*, on the island of the Tiber, which was sacred to the god of medicine. This celebrated temple was founded B.C. 293, on the return of the ambassadors who had been sent to Epidaurus in obedience to the instructions of the Sibylline oracles, for the purpose of bringing Æsculapius to Rome, then suffering from the plague. The story of their voyage is too well known to the readers of Livy to require a repetition here; it will be sufficient to state that, on their return with the statue of the god, it was found that a serpent had entered the ship, and that Æsculapius himself was supposed to have assumed that form in order to deliver the city. On their arrival in the Tiber the serpent, deserting the vessel, hid himself among the reeds of the island. A temple was thereupon erected to him, and the whole island was faced with travertine, its form being reduced to that of a ship. Some remains of this curious work are still visible. The masses of stone which formed the forepart of the vessel are well preserved at the southern end, and may be seen from both bridges. There

were 3 temples in the island, dedicated to Jupiter, Æsculapius, and Faunus. The ch. of San Bartolommeo is supposed to stand on the site of the first. By descending from the gardens of the convent upon the massive ruins which form the S.E. point of the island, we may still see the staff and serpent of Æsculapius sculptured on the blocks of travertine of the ship's bow. The marbles in the convent garden, and the 24 granite columns in the interior of the ch., most probably belonged to the temple of Jupiter, or to that of Æsculapius. In the centre of the island was an Egyptian obelisk placed so as to represent the ship's mast; from the remains of a basement discovered by Bellori in 1676, it is supposed to have been of great size, and the fragment of the obelisk found here in the last century was probably but a small portion of it. This fragment was long preserved in the Villa Albani, but it has now passed to Urbino, where it has been erected. The Temple of Æsculapius stood in the centre of the island on the site of the modern hospital of San Giovanni Calabita, where an inscription has lately (1854) been discovered connected with a well filled with *stipæ* or ex-voto offerings by those who had obtained cures at the shrine of the divinity; the third temple, dedicated to Faunus, was at the N.W. extremity of the island, but all trace of it has disappeared under the houses which now cover where it once stood.

*Temple of Antoninus and Faustina*, at the N.E. extremity of the Roman Forum, now the ch. of S. Lorenzo in Miranda. This interesting ruin is shown by its inscription to be the temple dedicated by the senate to the emperor Antoninus Pius and to his wife Faustina the elder. It consists of a pronaos of Corinthian columns, 6 in front, and 2 on the flanks. Each column is composed of a single block of *cipollino*, about 46 feet in height, with bases and capitals of white marble. The cella, of which 2 sides remain, is built of large blocks of peperino, which were formerly faced with marble. The ascent to the temple was

ascertained, by excavations made in 1810, to be by a flight of 21 marble steps. The cella and portico have preserved a considerable portion of their magnificent entablatures. The frieze and cornice are exquisitely sculptured with griffons, vases, and candelabras; over the portico is the inscription, "DIVO ANTONINO ET DIVÆ FAUSTINÆ. EX. S. C." The columns are beautifully proportioned, and the whole building is in the finest style of art; in front was an oblong portico extending towards the Forum, the foundations of which are now entirely concealed. It is supposed to have been erected about the year 165 of our era. This temple is represented on coins of Faustina, and on an ancient bas-relief at the Villa Medici.

*Temple of Bacchus, or of the Camena*, most doubtful designations given to a ruin near the pretended Grotto of Egeria, in the valley of the Almo, now the deserted church of S. Urbano, and partly converted into a farm-house. It was formerly called the Temple of Honour and Virtue. It is a rectangular building, with a portico of 4 white marble columns of the Corinthian order, of the time of the Antonines. The intercolumniations were walled up when the building was adapted for Christian worship; half the columns are consequently concealed. The interior retains a portion of its ancient stucco frieze, representing various warlike trophies, but greatly damaged; in the vault were sunk octagonal panels; in the centre of the roof are the remains of a bas-relief, representing two persons sacrificing with uncovered heads. The building was converted into a church by Urban VIII., when the circular altar now seen close to the entrance of the ch., with a Greek inscription, was found in the subterranean oratory. This inscription refers to Bacchus, and has given the building its present name. The paintings on the walls, representing events in the life of Christ, S. Cecilia, &c., are curious frescoes of the 11th century.

*Temple of Ceres and Proserpine*, now

forming part of the church of S. Maria in Cosmedin, better known as the Bocca della Verità, and near the Temple of Vesta. The temple was rebuilt by Tiberius. Three columns of the peristyle, in white marble, and finely fluted, are partly walled up in the modern portico, and 3 others in the sacristy and passage leading to it. By ascending to the gallery above, the capitals may be examined; they are of the composite order, beautifully sculptured. The great width of the intercolumniations is amongst the peculiarities of this fragment. In the l.-hand nave of the ch. are 3 other columns, which formed a part of the pronaos or front which was turned towards the Arch of Janus, or at right angles with the modern façade; and behind the ch. are some remains of the cella, constructed of large blocks of travertine, which Adrian I. is known to have pulled down for the purpose of enlarging the old basilica. Under the modern portico is the huge marble mask which has given the name of "Bocca della Verità" to this ch. and the adjoining piazza. It represents a large round face, with an open mouth, and probably served as an *impluvium* or entrance of a drain in the centre of a court to let the water run off. The vulgar notion, and from which it has derived its name, is that a suspected person was required, on making an affirmation, to place his hand in the mouth of this mask, in the belief that it would close upon him if he swore falsely. The church, built on the ruins of this temple, by St. Dionysius, in the 3rd cent., is interesting as an example of the early basilica. (See p. 149).

*Temple of Concord*, first erected by Camillus, after the expulsion of the Gauls, to perpetuate the concord between the Plebeians and Patricians on the disputed question of the election of the Consuls; entirely rebuilt by Tiberius A.D. 63; and repaired by Septimius Severus. It is situated at the base of the Capitol, behind the Arch of Septimius Severus. This name was formerly given to the portico of 8 columns of the Temple of Saturn, and the true site of the Temple of Concord

was unknown before the year 1807, when the French, in excavating the soil around the 3 columns of the Temple of Vespasian, discovered a *cella* and 2 inscriptions, in which the name "Concordia" left no doubt of the real character of this ruin. Subsequent excavations have exposed a great part of the basement, and particularly a portion of the flank, which is tolerably well preserved. The existing remains show that the portico was narrower than the *cella*, in order to adapt it to the form of the ground, and that the *cella* was wider than long, a very unusual circumstance in ancient temples, and probably owing to the edifice being more especially dedicated to public assemblies than for purposes of religion. The pavement was of various coloured marbles. On the threshold of the *cella* is the impression of a caduceus, a supposed allusion to the divinity to whom the temple is dedicated. From the state of the numerous fragments of ornaments and carvings discovered among the ruins, it is believed that the building was destroyed by fire. On the side next the arch of Severus is a mass of brickwork, the remains of some building of the middle ages, often confounded with the temple. The inscriptions alluded to above, and the style of architecture, show that the present fragment is an imperial ruin; there is little doubt, however, that it occupies the site of the republican Temple of Concord, so celebrated in the history of the Catiline conspiracy as the place where Cicero convoked the Senate before the arrest of the envoys of the Allobroges, at the Milvian bridge. In the middle ages a church, dedicated to S. Sergius, stood between it and the Arch of Septimius Severus, and was very probably constructed with marbles taken from its ruins. There are some elegant specimens of the bases of the columns, which stood inside the edifice, and fragments of the frieze, in the Museum of the Capitol, and in that of the Tabularium.

*Temple of the Divus Rediculus*: a name given to an elegant tomb situated in the valley of the Almo or Caffarella,

near the pretended Nymphæum, or Grotto of Egeria, from the belief that it was the temple founded in commemoration of Hannibal's retreat from before Rome. There is, however, no authority for the name *Rediculus* given to it, as Pliny mentions the site as being 2 m. from the city, on the rt.-hand side of the Via Appia. The period of its construction is unknown, but the variety and beauty of the ornaments show that it is not a republican work, but an imperial structure, probably of the time of the Antonines. "So fresh are its red and yellow bricks, that the thing seems to have been ruined in its youth; so close their adhesion, that each of the puny pilasters appears one piece; and the cornice is sculptured like the finest marble. Whether it be a temple or a tomb, the rich chiselling lavished on so poor a design convinces me that it was fully as late as Septimius Severus."—*Forsyth*. It is nearly square, and is built of yellow brick, with a basement and pilasters of red. On the southern side, where a road (the Via Ardeatina) seems to have passed, it has small octagonal half-columns sunk in the wall. The modillions of the cornice and other ornaments are well preserved, and are beautifully executed. On the northern side is the pediment, on which stood probably a portico of peperino columns, fragments of which may be seen scattered about. On the side of this portico was the principal entrance to the interior by a square doorway, over which is a niche for a statue. Before the destruction of the vaulting the inside was divided into 2 floors; the uppermost, a large square chamber, was decorated with stucco ornaments.

*Temple of Fortuna Virilis*, near the Ponte Rotto, now the ch. of Santa Maria Egiziaca, belonging to the Armenian Catholics. It was originally erected by Ancus Martius or Servius Tullius; after having been destroyed by fire, it was rebuilt in the time of the republic, and has undergone many restorations. It is an oblong building, constructed of travertine and tufa, standing on a basement of travertine, which has

recently been laid open to the level of the ancient road. The front had a portico of 4 columns, the intercolumniations of which have been walled up; the only flank now visible has 7 columns, 5 of which are sunk in the walls of the cella. These columns are Ionic, and support an entablature and frieze, ornamented with heads of oxen, festoons supported by candelabras, and figures of children. The columns and entablature were covered with a hard marble-like stucco, some portions of which remain. The basement is much admired, and the details of its Ionic decorations are generally regarded as the purest specimen of that order in Rome.

*Temples of Juno Sospita, Hope, and Piety.* The Ch. of S. Niccolò in Carcere, in a small recess out of the Piazza Montanara, is built on the site of 3 temples, which may still be identified by some of their columns standing in their original positions. The ch. occupies the space of the middle temple, and portions of the others are built into the side walls. Of the one on the l. hand, attributed to Juno Sospita, 6 Doric columns remain. The third Temple, that of Piety, has 6 Ionic columns, with their capitals, still standing. The style of these ruins has generally been considered to refer them to the period of the republic; and if we admit the names under which they have long passed, they would mark the site of the Forum Olitorium. Many attempts have been made to identify the central ruin with the Temple of Piety, which was erected on the site of the Decemviral prisons, to commemorate the celebrated and affecting story of the "Caritas Romana." It appears, however, from the statement of Pliny, that the sites of the prison and temple were both occupied in his time by the Theatre of Marcellus, and it would therefore be useless to enter into any of the controversies on the subject. Those writers who have identified the site with the Forum Olitorium have recognised in the central ruin the Temple of Piety, built by Acilius Glabrio, the

duumvir, in A.U.C. 572, in fulfilment of his father's vow at the Pass of Thermopylæ, where he defeated Antiochus in A.U.C. 562. There is a cell at the base of the columns, which is shown to strangers by torchlight as the scene of the affecting story to which we have alluded. Whatever may be the amount of the traveller's belief in the locality, he will not forget that it inspired those beautiful lines in the fourth canto of 'Childe Harold' in which the poet pictures the scene which has given an imperishable celebrity to the devotion of the Roman daughter:—

"There is a dungeon, in whose dim drear light  
What do I gaze on? Nothing: Look again!  
Two forms are slowly shadow'd on my sight—  
Two insulated phantoms of the brain:  
It is not so; I see them full and plain—  
An old man, and a female young and fair,  
Fresh as a nursing mother, in whose vein  
The blood is nectar:—but what doth she there,  
With her unmantled neck, and bosom white and bare?

But here youth offers to old age the food,  
The milk of his own gift:—it is her sire,  
To whom she renders back the debt of blood  
Born with her birth. No: he shall not expire  
While in those warm and lovely veins the fire  
Of health and holy feeling can provide  
Great Nature's Nile, whose deep stream rises  
higher  
Than Egypt's river:—from that gentle side  
Drink, drink and live, old man! Heaven's realm  
holds no such tide.

The starry fable of the milky-way  
Has not thy story's purity; it is  
A constellation of a sweeter ray,  
And sacred Nature triumphs more in this  
Reverse of her decree, than in the abyss  
Where sparkle distant worlds:—Oh, holiest  
nurse!  
No drop of that clear stream its way shall  
miss  
To thy sire's heart, replenishing its source  
With life, as our freed souls rejoin the universe."

*Temple of Jupiter Capitolinus.*—Although this magnificent temple, the pride and wonder of ancient Rome, has entirely disappeared, a catalogue of the Roman temples would be incomplete without some notice of its site. It was long supposed to have stood on the space now occupied by the Cafarelli Palace, but it has been shown by Canina, the best authority on the topography of Rome, to have occupied the summit of the opposite hill, the present site of the ch. and convent of the Ara

Cœli. The temple, as we learn from Livy, was founded by Tarquinius Priscus, and was 200 ft. in length, and 185 ft. in width. It was burnt down B.C. 83, during the civil wars in the time of Sylla, and rebuilt from its foundations by him, who decorated it with columns of Pentelic marble, brought from the Temple of Jupiter Olympius at Athens, but not completed until after the Dictator's death, 69 years B.C., by Q. Lutatius Catulus; it was entirely destroyed during the Vitellian riots, in A.D. 69, when so many monuments suffered from the barbarism of an undisciplined soldiery: re-erected by Vespasian, it was burned for the third time in A.D. 80, under Titus, and rebuilt by Domitian. It is accurately described by Dionysius, who says that it was divided into 3 cellæ, that in the centre being dedicated to Jupiter, that on the rt. to Minerva, and that on the l. to Juno. As there is no trace of the building itself, it would be superfluous to dwell upon its details further than to mention that it was this temple which was struck by lightning B.C. 64, when the celebrated bronze wolf was injured, as described by Cicero. In the cell of Jupiter stood the statue of the god, which is represented, on medals still extant, in a sitting posture, with the foot extended. A well-known tradition states that Leo I., in the middle of the 5th century, melted down this statue to cast the bronze figure of St. Peter, now in the Vatican Basilica; but the tradition, though repeated by numerous writers, does not seem to rest on any recognised authority. Several fathers of the Church—St. Jerome, St. Augustin, St. Ambrose, and others—mention the temple as existing in their times; and there are other authorities which notice it as late as the 8th century, after which period every trace of it is lost.

*Temple of Jupiter Feretrius.*—This temple is also supposed to have stood on the same summit of the Capitoline hill, and in latter times to have formed with the 3 smaller edifices—dedicated to Mars Ultor, Venus Vic-

trix, and Jupiter Sponsor—the temples placed at the 4 angles of that of Jupiter Capitolinus. The original temple was the first erected in Rome, and was built by Romulus to receive the spoils taken from Acron king of Cœnina.

*Temple of Mars Ultor*, between the Roman Forum and that of Trajan. This beautiful fragment was formerly considered to mark the position of the *Forum of Nerva*, or the *Forum Transitorium*, and to be the remains of the magnificent temple erected to that emperor by his successor Trajan; however, most antiquaries now adopt the opinion of Palladio, and regard it as the Temple of Mars Ultor, erected by Augustus in the centre of his Forum. Niebuhr, on the other hand, like most of the modern German archaeological school systematically opposed to all who preceded them in the study of Roman topography, has given it another name, by supposing it to have formed part of the *Baths of Caius and Lucius Cæsar*. The ruin, which has been excavated to its base, consists of a portion of the cella, with 3 Corinthian columns and a pilaster of the rt. peristyle, all 54 feet high and of white marble. The ornaments are in the purest style, and the proportions are regarded by architects as a model of the Corinthian order. Behind the columns, and partly resting on them, are the buildings of the convent of the Annunziata, which is believed to conceal the inner peristyle of the temple. Close to the ruin is an ancient archway, called *l'Arco de' Pantani*, half buried in the soil, which formed one of the ancient entrances to the Forum of Augustus. The wall of the Forum may be traced as far as the Piazza del Grillo; it is a stupendous fragment, between 500 and 600 feet in length, of great height, and built of square blocks, laid alternately on their sides and ends, as in the so-called Etruscan style, showing that this early mode of building was continued until a late period. It makes 3 or 4 angles, and was originally pierced with 4 arches, now walled up, and half buried under the accumulation of the soil. Hosted by Google

*Temple of Minerva Chalcidica*, in the Roman Forum, between the Palatine and the Basilica Julia. This ruin has been keenly contested by the antiquaries, having been called at various times the Temple of Jupiter Stator, the Græcostasis, the Temple of the Dioscuri, a part of the Comitium, a senate-house, and even the bridge of Caligula. The present name is that given to it by Chev. Bunsen, who connects it with the Curia Julia, whilst Canina supposes it to have been the Curia Julia itself. It consists of 3 fluted columns of Greek marble of the Corinthian order, on a basement of travertine. The columns support an entablature of great richness, and beautifully proportioned. The flutings are about 9 in. across; the columns are  $47\frac{1}{2}$  ft. high, and 4 ft. 9 in. in diameter. In execution and proportion this fragment is universally considered of the highest order of art, and architects still regard it as the most perfect model of the Corinthian order. In 1817 it was excavated to the base for the purpose of finding the angles, and more recent investigations have proved that it formed a portion of an extensive edifice, of which the foundations may be traced for a considerable distance. Numerous mouldings and fragments of columns have been discovered in the recent excavations of the Basilica Julia, and the north-western foundations laid open. The fragments of the Fasti Consulares, preserved in the Capitol, were found near this ruin in the 16th century.

*Temple of Minerva Medica*, a picturesque ruin on the Esquiline, near the Porta Maggiore, consisting of a building of 10 sides, 80 ft. in diameter, with a large dome of brick, which forms a conspicuous object from all parts of the surrounding gardens. The circumference has 9 large niches for statues, which suggested the idea that it was a pantheon dedicated to Minerva Medica. The discovery of 7 of these statues at various times, and particularly of those of Minerva and Esculapius, has been adduced in con-

firmation of this view. The bare walls and some vestiges of buttresses alone remain; but the building appears to have been lined with marble. The age of the temple is not known, but it is generally referred to the time of Gallienus, and the best antiquaries of the present day consider that it formed a part of the baths founded in the Lician Gardens by that emperor.

*Temple*, more properly the *Portico*, of *Pallas Minerva*, commonly called by the people of the quarter *Le Colonnacce*, not far from the ruins of the Temple of Mars Ultor. This fragment, which is well known from models and engravings, is one of the beautiful ruins of Rome, although the details may be considered to mark the period of the decline of art. It consists of 2 columns of the Corinthian order, supporting a fine entablature and continuous frieze. The columns are more than half buried in the earth; their height is estimated at 35 feet, and their circumference at 11. They stand in front of a wall of peperino, on which the capital of a pilaster is still visible. The frieze is richly ornamented with sculptures, representing the arts patronised by Minerva. In the attic above the 2 columns is a full-length statue of that goddess; and among the figures on the frieze are females weaving; others weighing the thread, or measuring the webs; others again carrying the *calathus*; and a sitting veiled figure of Pudicitia. In the angle is the reclining figure of a youth with an urn of water. These columns are supposed to have formed a portion of a portico or inner recinct of the Forum Transitorium, in the centre of which stood the Temple of Minerva, and of which not a trace now remains, although its hexastyle pronaos was still erect in the early part of the 17th century, bearing an inscription that it had been erected by Nerva in the 2nd year of his reign. Inigo Jones in 1614 saw a part of it, and a sketch of it is given by Mr. Burgess from Camucci's 'Antichite.' It was pulled down by Paul V., and its beautiful Corinthian columns cut up to



decorate his fountain on the Janiculum. A very exact idea of the building may be formed from Palladio's drawings of it. (See his *Architettura*, lib. iv.)

*Temple of Neptune*, formerly called that of *Antoninus Pius*, in the Piazza di Pietra, the site of the Portico of the Argonauts, founded by Agrippa. The reader will probably be already familiar with this temple, under the name of the Dogana di Terra, or Roman custom-house. The 11 columns now remaining have suffered severely from the action of fire; they belonged to one of the sides of the temple, which, according to the plan of Palladio, originally consisted of 15 columns. They are of white marble, in the Corinthian style,  $4\frac{1}{2}$  feet in diameter, and  $42\frac{1}{4}$  feet high. The bases and capitals have almost disappeared, and very little of the ancient architrave has been preserved. Innocent XII. built up a wall between the columns to form the front of his custom-house, and completed the present entablature with plaster. In the interior are some remains of the vaulting, composed of enormous masses of stone, together with fragments of the cella, which form apparently the foundation of the modern wall. The blocks of marble, forming the inner parts of the architrave and entablature, as seen from the court of the Dogana, are stupendous in size. Some ruins in the adjoining Palazzo Cini belong to the portico of the Argonauts that surrounded the temple.

*Pantheon*, commonly called *La Rotonda*.—This celebrated edifice is one of those relics of ancient Rome with the general appearance of which most travellers are familiar long before they cross the Tiber. It is situated in a piazza between the Corso and the Piazza Navona. The proportions of its portico have been for ages the admiration of travellers, and its name has become identified with architectural beauty. The ancients described it with admiration 18 centuries ago, and it still remains the best-preserved monument of ancient Rome. "Though plundered," says Forsyth, "of all its brass, except

the ring which was necessary to preserve the aperture above; though exposed to repeated fire; though sometimes flooded by the river, and always open to the rain, no monument of equal antiquity is so well preserved as this rotunda. It passed with little alteration from the Pagan into the present worship; and so convenient were its niches for the Christian altar, that Michael Angelo, ever studious of ancient beauty, introduced their design as a model in the Catholic Church."

"Simple, erect, severe, austere, sublime—  
Shrine of all saints and temple of all gods,  
From Jove to Jesus—spared and bless'd by  
time,  
Looking tranquillity, while falls or nods  
Arch, empire, each thing round thee, and man  
plods  
His way through thorns to ashes—glorious  
dome!  
Shalt thou not last? Time's scythe and ty-  
rants' rods  
Shiver upon thee—sanctuary and home  
Of art and piety—Pantheon! pride of Rome!"  
*Childe Harold.*

The inscription on the frieze shows that it was erected by Agrippa in his third consulate (B.C. 27). A second inscription, engraved in 2 lines on the border of the architrave, records the subsequent restoration of the building by Septimius Severus and Caracalla. In 608 Boniface IV. obtained permission from the emperor Phocas to consecrate it as a Christian church, under the name of S. Maria ad Martyres; and to this circumstance the world is probably indebted for the preservation of the only monument of ancient Rome which has retained its original appearance. The *Portico*, which was raised 5 steps above the Piazza, has been admitted by most writers to be almost beyond criticism. Forsyth declares that it is "more than faultless; it is positively the most sublime result that was ever produced by so little architecture." It is 110 feet long, and 44 deep, and is composed of 16 Corinthian columns of granite, with capitals and bases of white marble. 8 of these columns are in front, and the remaining 8 are arranged in 4 lines behind them, so as to divide the portico into 3 portions. All the columns are in their original position, except 3 on the

E.; one of these was added by Urban VIII. in 1627, and may easily be recognised by the *bee*, the armorial bearing of the Barberinis, on the capital; the other 2 were added by Alexander VII. in 1662, and are distinguished by the *star* over three hills of the Chigi family, introduced in a similar manner. Each column is composed of a single block  $46\frac{1}{2}$  English feet in height, and 5 feet in diameter. The vestibule is supported by fluted pilasters of white marble, corresponding with the columns. On the frieze of the entablature is the inscription, "M. AGRIPPA. L. F. COS. TERTIVM. FECIT." The whole is surmounted by a pediment, which still retains the marks by which its bas-reliefs were attached. In the vestibule on the l. of the doorway is a Latin inscription, recording that Urban VIII. melted the remains of the bronze roof into columns to serve as ornaments of the high altar over the Apostle's tomb in the Vatican, and into cannons for the Castle of St. Angelo. Venuti states that no less than 450,250 pounds weight of metal were removed on this occasion. As a part of the roof had been previously stripped by the emperor Constant II., in 657, the reader may form some idea of the original magnificence of the temple. The marble doorway corresponds in its architecture with the portico. Within it are bronze pilasters, on which the doors are hung; the opening is about 39 feet high and 19 wide. Over it is the ancient bronze grating, which has been preserved unaltered. The bronze doors have been the subject of much controversy, but there appears to be no ground for doubting their antiquity, or referring them to other than classical times; and the best authorities agree in regarding them as the identical doors of the original edifice. The interior of the temple is a rotunda, covered by a dome. The rotunda is 142 feet in diameter, exclusive of the walls, which are said to be 20 feet thick in some places. The height from the pavement to the summit is also 143 feet, and the dome occupies one-half of the height, or  $71\frac{1}{2}$  feet. In the upright wall are 7 large

recesses, 4 of which have fluted columns of *giulio antico* of the Corinthian order, and 2 have similar columns of *pavonazzetto* marble. The 7th, facing the entrance, is open, and has 2 columns of stained pavonazzetto standing on each side. Between the larger recesses are 8 "ædiculæ," which have been converted into modern altars. Above these altars runs a marble cornice, richly sculptured, perfectly preserved, and supporting an attic, with 14 niches, surmounted by a 2nd cornice. From this rises the majestic dome, divided into square panels, which are supposed to have been originally covered with bronze. In the centre a circular opening, 28 feet in diameter, supplies the only light which the temple receives. The *pavement* is composed of porphyry and different marbles, disposed alternately in round and square compartments. Some feet below this pavement is a drain to carry off the water which enters by the opening in the dome. Michel Angelo attributed the portico and body of the rotunda to Agrippa, the 1st story of the interior to Hadrian, and the 2nd to Septimius Severus. There has been much controversy in regard to the original destination of the Pantheon, many contending that it was connected with the baths constructed by Agrippa in this neighbourhood, and that the Corinthian portico was added subsequently. Whatever value we may be disposed to attach to these conjectures, it is worthy of remark that a pediment and entablature are distinctly visible behind the present portico, which seems to have been intended to conceal them, and that the portico was added to a pre-existing edifice. The form also of the Pantheon, separated from the portico, is simply that of the ancient *calidarium*, as may be seen on comparing it with the circular chamber at the baths of Caracalla. The body of the building is of brickwork, strengthened by numerous blind arches; it was formerly coated with marble on the outside, which has shared the fate of the bronzes and statues. The tasteless belfries which deform the portico were added by Bernini,

at the command of Urban VIII. In the sacristy behind the building some remains of the baths of Agrippa may still be recognised. The Pantheon in more recent times has acquired an interest very different from these records of the empire and of Papal Vandalism. It is sacred in the history of art as the *burial-place of Raphael*, whose tomb is in the 3rd chapel on the left, which was endowed by him, and is distinguished by the statue of the Madonna del Sasso, executed at his request by his friend and pupil Lorenzo Lotto. The Roman archæologists, after having unsettled the faith of ages on every matter connected with the antiquities, began to raise doubts on Vasari's statement respecting the last resting-place of Raphael. It was at length determined to settle the question by examining the spot, and accordingly, on the 14th September, 1833, the place was opened in the presence of several ecclesiastical dignitaries, and of Camuccini and other artists resident in Rome. The statement of Vasari was completely verified, and the bones of the immortal painter were discovered precisely as he describes, behind the altar of the chapel. "Four views of the tomb and its contents were engraved from drawings by Camuccini, and thus preserve the appearance that presented itself. The shroud had been fastened with a number of metal rings and points; some of these were kept by the sculptor Fabris, of Rome, who is also in possession of casts from the skull and the right hand. Passavant remarks, judging from the cast, that the skull was of a singularly fine form. The bones of the hand were all perfect, but they crumbled to dust after the mould was taken. The skeleton measured about 5 feet 7 inches; the coffin was extremely narrow, indicating a very slender frame. The precious relics were ultimately restored to the same spot, after being placed in an antique marble sarcophagus from the Vatican Museum, presented by Pope Gregory XVI. The members of the Academy of St. Luke were interested in this investigation, as they had been long in possession of a

skull supposed to be that of Raphael, and which had been the admiration of the followers of Gall and Spurzheim. The reputation of this relic naturally fell with its change of name, the more irretrievably as it proved to have belonged to an individual of no celebrity." — *Quart. Rev.* On one side of the same chapel is the tomb of Annibale Caracci, and on the other of Taddeo Zuccheri; and in other parts of the building are buried Baldassare Peruzzi, Pierino del Vaga, Giovanni da Udine, and other eminent painters. The monument containing the heart of Cardinal Consalvi, who was titular cardinal of this ch., erected by his friends, with a bas-relief likeness by Thorwaldsen, will not fail to command the respect of every traveller who can appreciate the merits of that excellent man and enlightened and patriotic statesman. The Pantheon, formerly surrounded by shops and houses, has been considerably laid open of late years, and it is expected will be soon entirely so, the government having purchased the greater number of those still built against it for the purpose of pulling them down: in consequence of the removal of these modern buildings, the foundations of a considerable portion of the portico, which flanked the principal edifice towards the E., were discovered in 1854.


*Temple of Quirinus.*—This celebrated temple, founded by Numa, rebuilt, according to Livy, by the consul Papirius, and again by Augustus, occupied the spot where Romulus miraculously disappeared during the thunder-storm. The Jesuits' gardens, behind the ch. of S. Andrea in Monte Cavallo, on the Quirinal, are supposed to mark its site. Fulvio states that he saw the foundations of the temple on this spot, and that Otho of Milan, then Senator of Rome, removed all the remains and ornaments which were discovered, to form the steps leading to the ch. of the Ara Cœli on the Capitol. Several fragments of antiquity have been discovered at various times in these gardens, but no remains of the temple are now visible. In the sub-

jacent valley, where the ch. of S. Vitale now stands, is supposed to have stood the Portico of Quirinus.

*Temple of Remus, or of Romulus* according to some authorities, beyond the Roman Forum, called by Bunsen and his followers the *Ædes Penatium*—a circular edifice of the time of the Empire, about 30 ft. in diameter, more than half buried under ground. In the year 527 it was adapted by Felix IV. as the vestibule to his basilica of SS. Cosma and Damiano. Urban VIII. is said to have added the ancient bronze doors, which were found at Perugia, and to have placed in their present position the 2 columns of porphyry, with the cornice, taken probably from the ancient portico. The cornice serves as the jambs of the doorway, and its sculpture does not appear to be earlier than the latter part of the 2nd century. Beyond this entrance are 2 cipollino columns, one with a capital, and part of an entablature, deeply buried; they were formerly supposed to have belonged to the original portico, but nothing certain is known of their date or of the edifice to which they belonged. The church behind is raised about 20 ft. above the level of the ancient temple, which may be seen by descending into the oratory in the crypt below. In this crypt were found the fragments of the celebrated Plan of Rome, called the *Pianta Capitolina*, which are now preserved in the museum of the Capitol. (see p. 230); they are supposed to have been engraved in the time of Septimius Severus or Caracalla, and to have served as the pavement of this temple. The original entrance appears to have been towards the adjoining street.

*Temple of Romulus.*—The ch. of San Teodoro, situated at the southern extremity of the Campo Vaccino, under the Palatine, has been supposed by some antiquaries to occupy the site of this temple. Its form is circular, from which circumstance, and from its being mentioned by Ovid as standing on the Via Nova, and subject to frequent inundations as stated by

Horace, it has been considered by Canina and the Roman archæologists to be the celebrated Temple of Vesta. The antiquaries who refer it to Romulus rely chiefly on the circumstance that the bronze wolf now in the Capitol, and said to have been found in this neighbourhood, was that mentioned by Dionysius as standing at the Temple of Romulus. But there is no proof that the statue in question (see p. 225) was found there; and therefore no value is to be attached to this doubtful statement. Another presumption might be deduced from the fact that the Roman matrons carried their children to the Temple of Romulus to be cured, as they now do to the ch. of S. Teodoro every Thursday morning. Whatever may be the true state of the case, there is no doubt that the ch. is of high antiquity (see p. 169).

*Temple of Romulus (son of Maxentius).*—The name given by recent antiquaries to the building known as the "Scuderia," adjoining the pretended circus of Caracalla, on the l. of the Via Appia, and near the tomb of Cæcilia Metella. Few ruins have been more disputed; some calling them the stables of the circus, others the Mutatorium Cæsaris, and others a Serapeum. The circus is known, from an inscription found there in 1825, to have been consecrated by Maxentius, A.D. 311; and the present building is regarded as the temple erected by him to his son Romulus. It is a circular edifice, with a vaulted roof, and is enclosed in a large rectangular court, surrounded by the remains of a Corinthian portico. In the basement are niches for sepulchral urns, so that it seems to have been used both as a tomb and a temple. The diameter of the building is about 106 feet, and the thickness of the walls not less than 14. There are two representations of this temple on coins of Romulus, one with a portico, the other with a dome. A few years ago the ruin was called the Torre de' Borgiani; from this circumstance it is supposed to have been converted into a stronghold by the Borgia family. 

*Temple of Saturn*, on the Clivus Capitolinus, overlooking the Roman Forum, called by Poggio Bracciolini in the 15th century, and others, the Temple of Concord. The ruin consists of a rude Ionic portico of 8 granite columns standing upon a basement of travertine. Six of these columns are in front, and 2 on the flanks; but they have been so clumsily restored that the intercolumniations are unequal; the columns are of different diameters, the mouldings of the base are irregular, and the capitals of white marble are in the lowest style of the Ionic order. The pediment is a mixture of brick and travertine with fragments taken from other buildings, and has arches over the intercolumniations. On the architrave is the inscription, SENATVS . POPVLVSQVE . ROMANVS — INCENDIO . CONSVPTVM . RESTITVIT. The restoration, whenever it took place, was conducted without any regard to the principles of art; and the portico as it stands is the most tasteless monument of the Forum. Poggio, who describes it, saw it nearly entire in the 15th century; during his stay in Rome the greater part of the temple was demolished, and he mentions having witnessed the destruction of the *cella* and many of the marble ornaments, for the purpose of making lime. The destination of this temple has been settled by the recent discovery of the Milliarium Aureum at one of its angles, on the side of the Clivus Capitolinus, which passed before it; and which is further confirmed by an inscription on an altar found near it, now in the Museum of the Capitol, which refers to the *Ærarium* or Treasury, which it is well known formed a part of the Temple of Saturn.

*Temple of the Sun*. — Under this name have been described some colossal masses of masonry on the terrace of the Colonna gardens on the Quirinal, and under the adjoining Piazza della Pilotta. They consist of part of an architrave and frieze and the angle of a pediment, all highly ornamented in the Corinthian style. In point of size they are the most stupendous frag-

ments in Rome. They have been supposed to belong to the Temple of the Sun built by Aurelian. Their style and ornaments are certainly in favour of the opinion which fixes their age at a period when art was beginning to decline; although the work appears too good to be as late as the time of Aurelian. The colossal horses which we now see on the Piazza di Monte Cavallo stood before this temple.

*Temple of Venus and Cupid*, a ruin long known by this name, called by the German antiquaries the *Nymphæum of Alexander*, and by Canina the Sessorium built by Constantine: it is situated in a garden near the ch. of Santa Croce in Gerusalemme, between the Aurelian wall and the Claudian aqueduct. The name of Temple of Venus and Cupid has been given to it from the discovery, among the ruins, of a statue, now preserved in the Vatican, of a Venus with Cupid at her feet; on the pedestal is an inscription showing that it was dedicated to Venus by a certain Salustia; in the features antiquaries have discovered the likeness of Salustia Barbia, the wife of Alex. Severus. The ruin possesses little interest, and consists merely of 2 walls of brick and a large niche.

*Temple of Venus and Rome*, between the ch. of Santa Francesca Romana and the Coliseum; a double temple, designed and built by Hadrian, to show that he was superior as an architect to Apollodorus, whose skill in erecting the Forum of Trajan had excited the envy of the emperor. The building is also interesting in connexion with the fate of that great architect, for, when asked by Hadrian for his opinion on his plans for this temple, his criticism, that they were good for the production of an Emperor, was too honest to be forgiven, and he paid the penalty with his life. The only portions now standing are the remains of the *cellæ*, each terminated by the vaulted niches which contained the statues of the deities. Considerable fragments, however, have been brought to light, which have enabled architects to Google the plan

and ascertain its dimensions. It appears from these fragments that the building consisted of 2 cellæ turned back to back. At each end was a portico of 10 fluted marble columns 6 feet in diameter, one facing the Forum, the other the Coliseum. The cellæ joined each other by the vaulted tribunes which form the most conspicuous portions of the existing ruins. The building was raised on a platform 510 feet long and about 300 feet wide, surrounded by a portico composed of nearly 200 columns of grey granite, of which numerous fragments are still seen in different parts of the ground. From the diameter of these fragments the columns are supposed to have been nearly 40 feet in height. This colonnade and platform rested on a rectangular basement raised 26 feet above the level space in front of the Coliseum. The flank, which may be traced from the Arch of Titus to the Meta Sudans, has been constructed in platforms of different lengths, so as to obviate the difficulty caused by the inequality of the ground. The basement of the front facing the Coliseum has at each end the remains of 2 large flights of steps. The apertures in it, now walled up, at one time gave rise to some controversy as to their original purpose: they were believed by some to be sepulchral vaults excavated during the middle ages; by others, cellars in which were stored the moveable decorations of the Coliseum. The square mass in front of the steps at the eastern angle is supposed to be the pedestal of the colossal statue of Nero. The Prussian antiquaries in the 'Beschreibung,' and Burgess in his 'Antiquities,' give plans and restorations of the whole structure; but those in Canina's great work on Rome are much more correct and elaborate: these plans, which are certainly borne out by the existing ruins, show that, in spite of the criticism of Apollodorus, it was one of the grandest edifices of Rome, distinguished by a remarkable regularity of design, and by great splendour of decoration.

*Temple of Vespasian*, on the Clivus Capitolinus, above the Roman Forum, called the Temple of Jupiter Tonans by the older Roman antiquaries, the Temple of Vespasian by Canina, and that of Saturn by Niebuhr, Bunsen, and other German archæologists. Prior to the French invasion, the 3 beautiful columns which compose this ruin were buried nearly to their capitals in the accumulated rubbish. The French ascertained, by perforating the soil, that the basement had been partly removed; it was therefore necessary to remove the entablature and secure the columns by scaffolding; the basement was then carefully restored, the ground was cleared, and the entablature replaced in its original position. To this ingenious restoration we are indebted for one of the most picturesque ruins of the Forum. The only portion of the basement which was found in its proper place contained the marks of steps in the intercolumniations, showing how carefully every foot of ground was economised on this side of the Capitol. The columns are of white marble, in the Corinthian style, deeply fluted; in some parts they retain the purple colour with which they appear to have been painted, like the temples of Pompeii and of Sicily. The basement also was coated with marble. On the entablature in front the letters *ESTITVER* are still visible, the remains of the word *Restituere*, proving that it was a restored building. On the frieze are sculptured various instruments of sacrifice—the knife, the axe, the hammer, the patera, and the flamen's cap. The columns are 4 feet 4 inches in diameter, and the general appearance of the ruin indicates that the temple was highly ornamented. We have stated that these columns were formerly supposed to belong to the Temple of Jupiter Tonans. It is known that a temple of that name was erected by Augustus in gratitude for his escape from lightning during the expedition in Spain, but it was on the Capitoline hill; the Temple of Vespasian was restored by Septimius Severus and Caracalla, to which the inscription on the entablature above noticed probably refers.

To the l. of the temple are some chambers, and a portico of Corinthian columns with capitals adorned with trophies, which has just been restored. It is called by Bunsen the *Schola Xantha*, from the name of a Fabius Xanthus, curator of the monuments, and who placed here the silver images of the Dii Consentes, and which were again reinstated under the portico by Vettius Pretextatus in A.D. 367, as we see by an inscription upon its entablature.

*Temple of Vesta*, or, according to Canina, of *Mater Matuta*, a circular temple at the Bocca della Verità, near the Ponte Rotto, and the Temple of Fortuna Virilis, and first consecrated under the name of St. Stefano delle Carrozze, and now the church of S. Maria del Sole. This elegant little temple has been for ages the admiration of travellers, and the numerous models of it have made it better known than perhaps any other ruin in Rome. The name of Vesta seems to have been given to it on account of the circular form of the building. It must not, however, be supposed that this is the famous Temple of Vesta erected by Numa, and mentioned by Horace in connection with the inundations of the Tiber—

“Vidimus flavum Tiberim, retortis  
Littore Etrusco violenter undis,  
Ire dejectum monumenta regum  
Templaque Vestæ”—

which was situated between the Palatine and the Capitoline hills, in the valley of the Velabrum, subject to being flooded, from its inconsiderable height above the Tiber. That celebrated temple, in which the Palladium was preserved, was undoubtedly nearer to the Roman Forum, and was probably on the site of the ch. of S. Teodoro (see p. 39 and 169); and the building now before us is most probably one of those which were erected, in accordance with the institutions of Numa, in each curia. The edifice we are now describing is generally referred to the time of the Antonines, though there is evidence that it existed in the reign of Vespasian, one

of whose coins gives a representation of a temple of the present form. It consists of a circular cella surrounded by a peristyle composed originally of 20 Corinthian columns, of which one only has been lost. The entablature has entirely disappeared, and the roof has been replaced by an ugly covering of red tiles. The ancient portion of the cella and the columns are of white marble. The diameter of the cella is 26 feet, the circumference of the peristyle 156, the diameter of the columns about 3, and their height 32. Some authors have identified this circular edifice with one of the several dedicated to Hercules in the Forum Boarium.

## § 12. THEATRES AND AMPHITHEATRES.

*Theatre of Balbus*, erected A.U.C. 741, by Cornelius Balbus, at the desire of Augustus. It was the smallest in Rome, although it is said to have contained 11,600 spectators. The Palazzo Cenci stands upon the eminence formed by its ruins, but the only fragments now visible are a portion of one of the “cunei,” which may be seen below that palace near the gate of the Ghetto, and 2 columns with a portion of an architrave on the sides of the door of a house, No. 23 in the adjoining street of Sta. Maria in Caca-beris, supposed to have belonged to the *cryptoporticus* of the theatre. Near this the 2 colossal statues of Castor and Pollux, which now stand at the top of the stairs leading to the Piazza of the Capitol, were found during the pontificate of Pius IV.

*Theatre of Marcellus*, the second theatre opened in Rome, in the

level space occupied by the Forum Oltorium, or great vegetable market, between the S. declivity of the Capitoline Hill and the Tiber. It was begun by Julius Cæsar, finished by Augustus, and dedicated by that emperor to the young Marcellus, son of his sister Octavia, whose name he gave to that magnificent portico near to the theatre which he restored as a place of shelter for the spectators in unfavourable weather. The ruins, though encumbered by the Orsini Palace, and disfigured by the dirty shops which occupy the lower tier of arches, are still highly interesting. The building is supposed to have consisted of 2 tiers of the Doric and Ionic orders, upon which rose a closed wall decorated with Corinthian pilasters; the latter has entirely disappeared, and of the tiers of arches only 11 on each, and part of the 12th, now remain. This fragment, which may be seen near the Piazza Montanara, shows that the theatre was built externally of large blocks of travertine. The lower story, now half-buried beneath the street, is Doric; the capitals of the columns and the entablature, though much mutilated, still supply us with many interesting details. The second story is Ionic. The third was probably Corinthian, but it has been superseded by the upper stories of the modern houses. Notwithstanding the objections of recent critics, it is known that the building excited the admiration of the ancients; Vitruvius praised the beauty of the whole structure, and the existing fragment supplied Palladio with the model for the Roman Doric and Ionic orders. The ruins have formed a hill of some size, on which the Palazzo Orsini was built by Baldassare Peruzzi. In the stables of the Osteria della Campana, some of the sloping walls, or "cunei," which sustained the seats, may be still seen; and there is no doubt that many valuable fragments are concealed by the mass of houses between the outer wall of the theatre and the Tiber. It is stated by the Regionaries that the building was capable of containing 20,000 spectators. In the 11th century it was converted by Pierleone

into a fortress, and was afterwards a stronghold of the Savellis. From them it passed to the Massimi and Orsini families. A fragment of the ground-plan of this theatre, with the name annexed, is preserved in the Pianta Capitolina.

*Theatre of Pompey*, the first theatre erected in stone at Rome. It was built by Pompey the Great, repaired by Tiberius and Caligula, injured by fire in the reign of Titus, and restored by several of the later emperors. It was also repaired by Theodoric, and may therefore be considered to have been entire in the middle of the 6th centy. In the middle ages it was converted into a fortress, and was the stronghold of the Orsinis during the troubled times of the 11th and 12th centuries. There are few monuments with which so many historical associations are connected as this theatre. It is recorded by ancient writers that the opening of this new place of amusement was regarded by the older citizens as a corruption of morals; and that Pompey, to evade their opposition, built over the theatre a temple dedicated to Venus Victrix, and pretended that the seats of the theatre were mere additions to the temple. The plan of Rome, in the Museum of the Capitol, gives us a very accurate idea of the form and proportions of this theatre, but unfortunately the portion which contained the plan of the portico is imperfect. The site occupied by the theatre lies between the chs. of S. Andrea della Valle, on the N., and San Carlo di Catinari, the Piazza di Campo di Fiori, on the W.; the Via de' Chiavari, the Via de' Giupponari, and the Via di Torre Argentina on the E. The Palazzo Pio is built upon its ruins. The semicircular form of the theatre, and even the inclination given to the ground by the vaultings upon which rested the seats, may be traced by following the houses from the ch. of S. M. della Grotta Pinta to the Piazza dei Satiri. In the cellars and vaults of the Palazzo Pio some arches and fragments of massive walls may be examined; but it is to be regretted that so little of a building of



such peculiar interest in the history of the Roman people is accessible. In front of the theatre, extending in the direction of the modern Teatro Argentina, was the famous portico of 100 columns, celebrated by many of the poets, adorned with paintings, statues, and plantations, and containing a Basilica or Regia. In this portico Brutus is said by Appian to have sat in judgment as prætor on the morning of Cæsar's death. Close to the theatre was the memorable Curia, or senate-house, in which

"Even at the base of Pompey's statue,  
Which all the while ran blood, great Cæsar  
fell." *Æ*

The celebrated statue, well known as the Spada Pompey, was found in the Vicolo de' Leutari, between the Cancellaria and the Piazza di Pasquino, in 1553. We know from Suetonius that it was removed by Augustus from the Curia, and placed before the basilica on a marble Janus. The spot where it was discovered corresponds precisely with the position indicated by the description of Suetonius. The statue is well known as the chief treasure of the Spada Palace. Among the historical facts connected with this theatre, Aulus Gellius mentions the grammatical question which arose in regard to the inscription for the temple, whether the third consulate of Pompey should be expressed by *cos. tertium* or *tertio*. The learned men consulted on the point were divided in opinion, and Cicero, without meeting the question, suggested that the difficulty should be avoided by writing *cos. tert.* Subsequent grammarians seem to have inclined to *tertium*, as we see inscribed over the portico of the Pantheon.

*Coliseum, or Colosseum.*—There is no monument of ancient Rome which artists have made so familiar as the Coliseum; and there is certainly none of which the descriptions and drawings are so far surpassed by the reality. The amphitheatre was begun by Vespasian, in A.D. 72, on the site of the Stagnum Neronis, and dedicated by Titus in his eighth consulate, A.D. 80, ten years

after the destruction of Jerusalem; but only completed by Domitian. As high as the third division of the seats was finished by Vespasian, and the portion above this by Titus and his successor. The Church tradition tells us that it was designed by Gaudentius, a Christian architect and martyr, and that many thousand captive Jews were employed in its construction. It received successive additions from the later emperors, and was altered and repaired at various times until the beginning of the 6th century. The gladiatorial spectacles of which it was the scene for nearly 400 years are matters of history, and it is not necessary to dwell upon them further than to state that, at the dedication of the building by Titus, 5000 wild beasts were slaughtered in the arena, and the games in honour of the event lasted for nearly 100 days. The gladiatorial combats were abolished by Honorius. A show of wild beasts, which took place in the reign of Theodoric, and a bull-fight at the expense of the Roman nobles in 1332, are the last exhibitions of which history has left us any record. During the persecution of the Christians the amphitheatre was the scene of fearful barbarities. In the reign of Trajan St. Ignatius was brought from Antioch purposely to be devoured by wild beasts in the Coliseum; and the traditions of the Church are filled with the names of martyrs who perished in its arena. The building was originally called the *Amphitheatrum Flavium*, or *Flavian Amphitheatre*, in honour of the family name of the emperors by whom it was commenced, continued, and completed; and the first mention of the name Coliseum, derived from its stupendously colossal dimensions, occurs in the fragments of the Venerable Bede, who records the famous prophecy of the Anglo-Saxon pilgrims:—

"While stands the Coliseum, Rome shall stand;  
When falls the Coliseum, Rome shall fall;  
And when Rome falls, the world."

This prophecy is generally regarded as a proof that the amphitheatre was tolerably perfect in the 8th century.

Nearly all authorities agree that two-thirds of the original building have entirely disappeared. The western and southern sides are supposed to have been destroyed during the siege of Rob. Guiscard, who showed as little reverence for the monuments of Rome as he did for the temples of Pæstum. We have already seen that, after the ruin had been converted into a fortress in the middle ages, it supplied the Roman princes for nearly 200 years with materials for their palaces, and that the palace of St. Mark, the Farnese and the Barberini palaces, were in great part built from its ruins. After these spoliations the popes appear to have been anxious to turn the edifice to some profitable purpose. Sixtus V. endeavoured to transform it into a woollen manufactory, and employed Fontana to design a plan for converting the arcades into shops; but the scheme entirely failed, and was abandoned after it had cost the pope 15,000 scudi. Clement XI., a century later, enclosed the lower arcades, and established a manufactory of saltpetre with as little success. To prevent further encroachments, Benedict XIV., in 1750, consecrated the building to the memory of the Christian martyrs who had perished in it. The French cleared the porticoes and removed from the arena the rubbish which had accumulated for centuries. Pius VII. built the wall which now supports the south-western angle, a fine specimen of modern masonry; his successors have liberally contributed towards the preservation of the fabric; and very extensive works have been carried on during the reign of Pius IX., directed by Canina, to prevent any further degradation of this most colossal of Roman ruins. A cross now stands in the middle of the arena; and 14 representations of Our Lord's Passion are placed at intervals around it. In the rude pulpit a monk preaches every Friday; it is impossible not to be impressed with the solemnity of a Christian service in a site so much identified with the early history of our common faith.

The amphitheatre is built principally

of travertine, though large masses of brick-work are to be seen in different parts of the interior. Its form, as usual, is elliptical. The outer elevation consists of 4 stories: the 3 lower are composed of arches supported by piers faced with half-columns, and the fourth is a solid wall faced with pilasters, and pierced in the alternate compartments with 40 square openings. In each of the lower tiers there were 80 arches. The first, of the Doric order, is nearly 30 ft. high; the second, Ionic, about 38 ft. high; the third is Corinthian, of the same height; and the fourth, also Corinthian, is 44 ft. high; above the last is an entablature, and many of the consoles which projected in order to support the poles of the *velarium*, or awning, still remain. The height of the outer wall, according to Messrs. Taylor and Cresy, is 157 English feet; the major axis of the building, including the thickness of the walls, is 584 ft.; the minor axis 468. The length of the arena is 278 ft., the width 177 ft. The superficial area, on the same authority, is nearly 6 acres. The arches were numbered from I. to LXXVI., as may still be seen on the N. side; the numbers commencing from the entrance towards the Cælian, which, occupying the space of 4, makes the total number 80. Between those numbered 38 and 39 is one facing the Esquiline, which has neither number nor cornice; it is about one-sixth wider than the others, and is supposed to have been the entrance of the emperor. On the opposite side there was a corresponding entrance from the Palatine, with a subterranean passage, still visible. This passage was constructed by Commodus, who narrowly escaped assassination in it. The state entrances for the solemn processions were at the extremities of the major axis. In the *interior* the centre is, of course, occupied by the arena. Around this were arranged, upon vaultings gradually sloping down towards the centre, the seats for the spectators. There were 4 tiers of seats corresponding with the 4 outer stories. The

first story was composed of 3 circular porticoes. At the base surrounding the arena was the *Podium*, a kind of covered gallery, on which the emperor, the senators, and the vestal virgins had their places. Above this, and separated from it, were 3 orders of seats called the *carca*, and an attic or roofed gallery, as may be seen on several coins on which the building is represented. The *first* order is supposed to have contained 24 rows of seats; it terminated in a kind of landing-place, from which rose the *second* order, consisting of 16 rows. A lofty wall, part of which still exists, separated this from the *third* order, and is supposed to have been the line of demarcation between the patricians and the plebeians. Above the third order was the attic and the covered gallery or portico already mentioned, both of which have entirely disappeared. The *Regionaries* state that the amphitheatre could contain 87,000 spectators. The floor of the arena (probably of wood) rested on walls, forming 4 rows of small cells, in which the wild beasts were, it is supposed, confined. A staircase opens near the old *Hermitage*, by which visitors may ascend to the upper stories, and from thence as high as the parapet. During the ascent they will traverse the *ambulacra* and galleries, and will thus be enabled to form a better idea of the whole fabric than they could do from pages of description. At the summit they will observe fragments of columns, cornices, &c., built up in the walls, as if the upper portions had been hastily finished with materials originally destined for other purposes. The scene from the summit is one of the most impressive, and there are few travellers who do not visit the spot by moonlight in order to realise the magnificent description in 'Manfred,' the only description which has ever done justice to the wonders of the Coliseum:—

"I do remember me, that in my youth,  
When I was wandering,—upon such a night  
I stood within the Coliseum's wall,  
Midst the chief relics of almighty Rome;  
'The trees which grew along the broken arches  
Waved dark in the blue midnight, and the  
stars

Shone through the rents of ruin; from afar  
The watchdog bay'd beyond the Tiber; and  
More near from out the Cæsars' palace came  
The owl's long cry, and, interruptedly,  
Of distant sentinels the fitful song  
Began and died upon the gentle wind.  
Some cypresses beyond the time-worn breach  
Appear'd to skirt the horizon, yet they stood  
Within a bowshot where the Cæsars dwelt,  
And dwell the tuneless birds of night, amidst  
A grove which springs through level'd battle-  
ments,  
And twines its roots with the imperial hearths;  
Ivy usurps the laurel's place of growth;—  
But the gladiator's bloody Circus stands,  
A noble wreck in ruinous perfection!  
While Cæsar's chambers, and the Augustan  
halls,  
Grovel on earth in indistinct decay.—  
And thou didst shine, thou rolling moon, upon  
All this, and cast a wide and tender light,  
Which soften'd down the hoar austerity  
Of rugged desolation, and fill'd up,  
As 'twere anew, the gaps of centuries;  
Leaving that beautiful which still was so,  
And making that which was not, till the place  
Became religion, and the heart ran o'er  
With silent worship of the great of old:—  
The dead but scepter'd sovereigns, who still  
rule  
Our spirits from their urns."

Considerable speculation has been occasioned by the holes which are seen in the walls of the building, and some learned dissertations have been written on the subject. There is no doubt, as Nibby states, that they were made during the middle ages in extracting the iron cramps which bound the blocks together, when the value of this metal was very great compared to what it is at present. This statement seems to set at rest the opinion of the older antiquaries, who supposed that they were made to receive the poles of the booths erected in the corridors during the fairs which were held there. Among the numerous writings to which the Coliseum has given rise is one of higher interest to the naturalist than the disputes of the antiquaries,—the quarto volume of Professor Sebastiani, entitled the *Flora Colisea*, in which he enumerates 260 species of plants found among the ruins, and the still more complete 'Flora of the Colosseum,' by Dr. Deakin, an English physician residing at Rome, who has increased the catalogue of species growing on it to 420. With such materials for a *hortus siccus*, it is surprising that the Romans

do not make collections for sale, on the plan of the Swiss Herbaria; we cannot imagine any memorial of the Coliseum which would be more acceptable to many travellers. The Coliseum is now kept in excellent order, and neither filth nor dirt is allowed to accumulate as in most other of the Roman ruins.

Close to the Coliseum is the ruin of the conical fountain called the *Meta Sudans*, which formed an important appendage of the amphitheatre. It appears to have been a simple jet issuing from a cone placed in the centre of a brick basin, 75 feet in diameter. It was rebuilt by Domitian, and is supposed to have been intended for the use of the gladiators after the labours of the arena. It is represented on several medals of the amphitheatre, of the time of Vespasian, Titus, Domitian, &c. The fountain was constructed of brickwork, in the best style; the central cavity and the channels for carrying off the water are still visible. It was repaired a few years since, but these modern restorations may easily be distinguished from the ancient work. Two other objects connected with the games of the amphitheatre were the Vivarium and the Spoliarium (p. 80).

In a line with the *Meta Sudans*, and at the foot of the substructions of the Temple of Venus and Rome, are the remains of a huge quadrangular pedestal upon which the celebrated *Colossus of Nero* is supposed to have stood, after its removal by Hadrian to make room for his Temple of Venus and Rome; it is represented on medals of the Coliseum of the later emperors, Gordian, Alex. Severus, &c.

*Amphitheatre of Statilius Taurus.*—There appears to be little doubt that the Monte Citorio is one of the many artificial eminences which we meet with in different parts of the city, made up of the ruins of ancient edifices; and the discovery of some masses of brickwork still retaining the form of "cunei," in laying the foundation of the palace built by Innocent X., has led some Roman antiquaries to conclude that this hill had risen on the ruins of this amphitheatre;

it is more probable, however, that it stood nearer the Tiber, perhaps on the site of the Monte Giordano and the Palazzo Gabrielli. Be this as it may, the Statilian Amphitheatre was finished in the 4th consulate of Augustus; but from the silence of the Latin writers it appears to have been soon eclipsed by the greater attractions of the Coliseum. No trace of the amphitheatre remains, but behind the palace of Monte Citorio was discovered a colossal column of cipollino, which evidently from its unfinished state had never been raised, 42 ft. long by  $4\frac{3}{4}$  ft. in diameter, consequently one of the largest known monolith masses of this marble. It has been lately erected in the Piazza di Spagna, before the Propaganda College, surmounted by a statue of the Virgin, in honour of the newly introduced dogma of the Immaculate Conception.

*Amphitheatrum Castrense.*—Between the Porta S. Giovanni and the Porta Maggiore, and adjoining the ch. of Santa Croce in Gerusalemme, are the remains of this amphitheatre, constructed for the amusement of the troops. Its precise date is unknown, but it is generally believed to have been erected in the reign of Tiberius. It is built entirely of brick. During the reign of Aurelian one of the sides was included to form a part of the new walls of the city. On the outside we see the arches of the lower tier filled up; but the half-columns of the Corinthian order, with their brick capitals, are still visible. The inside exhibits little beyond the outline of the greatest axis of the ellipse. In the arena, bones of animals have been discovered, with an Egyptian statue and numerous fragments of marble, which show that the building was richly decorated. Outside the city wall, and close to it, are traces of a circus, which antiquaries suppose to have been the Circus Varianus.

*Circus Maximus*, in the valley between the Palatine and the Aventine, celebrated as the scene of the Sabine rape. This famous circus was founded by Tar-

quinius Priscus, restored with considerable additions during the republic, and rebuilt with unusual splendour by Julius Cæsar. Augustus embellished it, and erected on the Spina the obelisk which we now see in the Piazza del Popolo. The circus was destroyed in the fire of Nero, and restored by Vespasian and Trajan. Constantine enlarged and decorated it, and his son Constantius erected a 2nd obelisk on the Spina, that which is now in front of the ch. and palace of the Lateran. Theodoric made the last attempt to restore it to its former splendour, but after his time it fell rapidly into ruin. Dionysius describes the circus as he saw it after its reconstruction by Julius Cæsar; he gives the length as 2187 feet, and the breadth as 960. The circuit of the seats was 5000 feet. The porticoes alone, exclusive of the attics, could accommodate 150,000 persons; and the whole number of seats was probably not less than 200,000. The end nearest the Tiber was occupied by the *carceres*, under which the chariots stood before they started for the race. The other extremity, towards the S.E., was curved. It was surrounded by the porticoes and seats for the spectators. At this extremity are the only remains now visible. They consist of shapeless masses of brickwork, which still show the direction of the curve. The first meta is supposed to have stood nearly opposite the Jewish burial-ground, and the foundations of the *Carceres* are probably concealed by the church of S. Maria in Cosmedin. The little stream called the Maranna, the *Aqua Crabra*, forming its Euripus, runs through the circus in its way to the Tiber. The new gas-works of Rome, which have been recently erected near the N.W. extremity, have destroyed the oval shape of the circus, and form an eyesore in the beautiful vista which the classical traveller formerly enjoyed over it from the summits of the Palatine and Aventine hills.

*Circus of Romulus or Maxentius*, erroneously called the *Circus of Caracalla*, situated beyond the Basilica of San Sebastiano, on the l. of the Via Appia,

and of the tomb of Cæcilia Metella.—The name of Circus of Caracalla, given to these ruins, was exploded by the discovery of 3 inscriptions in 1825, recording that it was erected in honour of Romulus, the son of Maxentius, A.D. 311. This is the most perfect circus which has been preserved to us, and is therefore the most convenient for studying the general arrangement of this class of monuments. It forms an oblong space, 1580 feet in length and 260 in breadth. The outer wall is nearly entire, and is constructed of brick and small stones, enclosing large earthen vases, introduced to lighten the building; on the inner side a terrace has been formed by the fall of the seats. At one end of the circus are the *Carceres* for the chariots, 6 on each side of the principal entrance, flanked by 2 towers, supposed to have been the seats of the umpires. At the other, which is semicircular, is a wide gateway with a flight of steps leading from it. Two other entrances may be traced near the *Carceres*, and a fourth in the S.W. angle. On the E. side of the circus is a balcony, or *pulvinaria*, supposed to have been the station of the emperor; and nearly opposite are some remains of a corresponding building, where the prizes were probably distributed. The *Spina* may be traced throughout its whole length; it is not in the middle of the arena, but runs obliquely, being at its commencement about 36 feet nearer the eastern than the western side. It is supposed to have been 892 feet long, 20 broad, and from 2 to 5 feet high. It was decorated with various works of art; among which was the obelisk now standing in the Piazza Navona. At each extremity of the Spina, an eminence, on which the *Meta* stood, may be recognised. In 1825 the greater part of this circus was excavated by the banker Torlonia. During these works, the Spina, the *Carceres*, the Great Gateway, &c., were laid open, together with many fragments of statues and bas-reliefs. The most valuable of these were the 3 inscriptions already

mentioned; all of them bearing the name of Maxentius. The following, which is the most perfect, has been placed at the great entrance; it states that the circus was consecrated to Romulus, son of Maxentius:—*DIVO ROMULO . N. M. V. COS . ORD. II. FILIO . D. N. MAXENTII . INVICT. VIRI . ET . PERP. AVG. NIPOTI . T. DIVI . MAXIMIANI . SENIORIS . AC . BIS . AVGVSTI*. The circular temple adjoining is described as the "Temple of Romulus." (p. 39).

*Circus Agonalis*, or *Alexandri*, built by the emperor Alexander Severus, is clearly identified with the modern Piazza Navona, which still preserves the outline of the circus, and even the elliptical end. It is about 750 feet in length, and occupies the area of a Roman Rubbio, about  $4\frac{1}{2}$  Eng. acres. Some ruins of the arches of the Circus may be seen under the ch. of S. Agnese.

The *Circus of Flora* was situated in the space between the Quirinal and Pincian hills, now partly occupied by the Piazza Barberini. The *Flaminian Circus* has entirely disappeared, though considerable remains existed in the 16th century, when the foundations of the Palazzo Mattei were laid. The circus was long used as a rope-walk, and the church of S. Caterina de' Funari, whose name is a memorial of the fact, is supposed to stand nearly on the centre of it. Some sculptured decorations of its Carceres are preserved in the court of the Pal. Mattei.

The *Circus of Sallust*, called also the *C. Apollinaris*, was situated in the depression between the Pincian and Viminal hills, and outside the Porta Collina of the Servian Wall. Its outline may be easily traced. Remains of the Carceres are to be seen in the villa of Duke Massimo, and other ruins in the adjoining Villa Barberini. The obelisk which now stands before the Ch. of La Trinità de' Monti was found in this circus.

The *Circus of Nero*, partly covered by [Rome.]

the Piazza with the Basilica of St. Peter's and the Palace of the Vatican, was destroyed by Constantine when he erected the church, in the 4th centy. It is said by the Church tradition to have been the scene of many Christian martyrdoms. The obelisk now in the Piazza of St. Peter's stood upon its Spina. In the meadows behind the Castle of St. Angelo some remains of another circus, supposed to have been that of *Hadrian*, were discovered in the last century; but the excavations were subsequently filled up.

### § 13. COLUMNS.

*Column of Antoninus Pius*, discovered in 1709 on the Monte Citorio, in the gardens attached to the house of the Missions, and erected to him by his sons Marcus Aurelius and L. Verus. The shaft was a single piece of red granite 48 ft. high. Fontana was employed by Clement XI. to raise it, but, the operation having failed, and the column broken, the fragments were used to repair the obelisk in the Piazza di Monte Citorio. The pedestal was taken to the Vatican, where it may be seen in the centre of the Giardino della Pigna; it is ornamented with high reliefs, representing funeral games and the apotheosis of Antoninus and Faustina. The following is the inscription on it:—*DIVO ANTONINO AVGVSTO PIO—ANTONINVS AVGVSTVS ET—VERVS AVGVSTVS FILII*. Upon the bottom of the granite shaft exists an inscription in Greek, a cast of which may be seen in the long gallery of the Museo Chiaramonti at the Vatican, stating that it was sent from Egypt by Dioscurus, an agent of Trajan, in the ninth year of his reign.

*Column of Marcus Aurelius Antoninus*, commonly called the Antonine Column, in the Piazza Colonna, to which it gives its name. This column was long confounded with the pillar represented on the coins of Antoninus Pius; and the error was perpetuated by the inscription placed upon its base when Sixtus V. restored it in the 16th century. The discovery of the latter on the Monte Citorio, and of an inscription, now in the Vatican Museum, containing the grant of a piece of ground, close by, to a certain Adrastus, freedman of Sept. Severus, charged to guard this column, as *procurator* or *custode*, has removed all doubt on the subject; and the present column is now known to be that erected to Marcus Aurelius by the Senate and Roman people, A.D. 174. It is a repetition of the historical pillar of Trajan, and exhibits the same mixture of styles; the bas-reliefs surround the shaft in a spiral of similar design, but they are inferior in taste and execution. They represent the conquests of the Marcomans; and are in higher relief than those of Trajan, exhibiting nearly the same amount of battles and military manœuvres. One of these reliefs has attracted considerable attention from its presumed connection with the legion composed of Christians from Mytilene. It represents Jupiter raining, with the water falling from his outstretched arms, and is regarded as a version of the story related by Eusebius, that the army was reduced to great distress for want of water, and that the devotional practices of the Christian legion induced the emperor to request them to pray for rain. Their prayers were successful, and the Christians had the merit of saving the army by their piety. A letter is given by Justin Martyr, in which the emperor acknowledges the fact; but the authenticity of this document is open to suspicion, although the Church has always upheld the tradition, and this sculpture has been regarded with peculiar interest by ecclesiastical historians. The pedestal of the column was added by Fontana, and is not well proportioned to the

shaft. The height of the entire column is 122 feet 8 inches, including the base: the shaft being 97 feet, the pedestal 25 feet 8 inches. The shaft, including its base and top (excluding the pedestal of the statue), is exactly of the same height as that of Trajan, 100 Roman feet (29·635 mètres = 97 $\frac{15}{100}$  English): hence the name of *Columna Centenaria*, given to it in the inscription of Adrastus above referred to. The diameter of the shaft is 11 $\frac{1}{2}$  feet. The pillar is composed of 28 blocks of white marble. On the summit is a statue of St. Paul, 10 feet high, placed there by Sixtus V. The interior is ascended by 190 steps, and is lighted by 42 openings; it has frequently suffered from lightning, attracted by the bronze statue on its summit. It is supposed that it stood in the same forum as the Temple of Antoninus, the site of which is now occupied by a part of the modern Piazza and the Chigi Palace.

*Column of Phocas*.—Prior to 1813 this column had baffled all the conjectures of the antiquaries, as noticed by Lord Byron—

"Tully was not so eloquent as thou,  
Thou nameless column with a buried base."

In the year mentioned it was excavated to the pedestal, when an inscription was found proving that it was erected to the emperor Phocas, by Smaragdus exarch of Italy, A.D. 608. The name of Phocas had been erased by Heraclius, but that of Smaragdus and the date prove that the column was dedicated to him. The pedestal is surrounded by 4 flights of steps discovered in 1816, during the excavations made at the cost of the late Duchess of Devonshire; the construction of the steps indicates the lowest style of art, and leaves no doubt that the column was originally taken from some ancient edifice. The shaft is composed of eight pieces of white marble, in the Corinthian style; it was formerly surmounted by a gilt statue of the emperor to whom it was dedicated. At the base, bordering the Sacra Via, are some pedestals, on which

probably stood other honorary columns or statues.

*Column of Trajan*, the most beautiful of all the historical columns, dedicated, as the inscription on the pedestal tells us, in honour of the emperor by the Senate and Roman people (A.D. 114). For 17 centuries this noble pillar has been regarded as a triumph of art; and there can be no doubt that the great architect Apollodorus, in erecting such a monument to his benefactor, created at the same time the most lasting memorial of his genius. It is composed of 34 blocks of white marble, 9 of which form the basement, and 23 the shaft; the remaining 2 the torus and capital. The column is in excellent proportion, but the architecture is mixed; the base and capital being Tuscan, the shaft Doric, and the mouldings of the pedestal Corinthian. The pedestal is covered with bas-reliefs of warlike instruments, shields, and helmets; and bears an inscription supported by 2 winged figures. A series of bas-reliefs forms a spiral round the shaft, so that the whole presents a continuous history of the military achievements of the emperor. These matchless sculptures are in a high state of preservation and in the best style of art. They form a perfect study of military antiquities; indeed, as a record of costumes, perhaps no ancient monument which has been preserved to us is so valuable. The bas-reliefs are 2 feet high in the lower part, increasing to nearly 4 as they approach the summit. They begin with a representation of the passage of the Danube on a bridge of boats, and are carried on through the successive events of the Dacian wars, representing the construction of fortresses, attacks on the enemy, the emperor addressing his troops, the reception of ambassadors who sue for peace, and other incidental circumstances of the campaign. All these details will be found engraved in De' Rossi's work entitled 'La Colonna Trajana disegnata.' The nature of the sculptures will be better appreciated by the fact that they contain no less than

2500 human figures, besides a large number of horses, fortresses, &c., than by any minute description. In the interior is a spiral staircase of 184 steps, lighted by 42 openings, leading to the summit, on which stood a colossal statue of Trajan holding the gilded globe which was erroneously supposed to have contained his ashes. This globe is now in the Hall of Bronzes at the Museum of the Capitol (p. 229). A statue of St. Peter in gilt bronze, 11 feet high, was placed upon the column by Sixtus V. about the end of the 16th century, when the feet of Trajan's statue are said to have been still visible upon the block of marble that supported it. The height of the shaft is 100 Roman feet, 97½ English, and of the entire column from its base, exclusive of the statue and its pedestal, 127½ feet, which represents the height of the neck of land or isthmus which united the Capitoline and the Quirinal hills, that was cut away to make room for the Forum, as expressed in the following inscription, which states also that the column was dedicated while Trajan held the Tribunitian power for the 17th time, and in the 6th year of his reign:—SENATVS . POPVLVSQVE . ROMANVS—IMP . CAESARI . DIVI NERVAE F . NERVAE—TRAJANO . AVG . GERM . DACICO PONTIF—MAXIMO . TRIB . POT . XVII . IMP . VI . COS . VI . P . P—AD . DECLARANDVM QVANTAE . ALTITVDINIS—MONS ET LOCVS . TANTIS . OPERIBUS . SIT . EGESTVS . This fixes the date about the period of the Parthian wars, from which the emperor did not live to return, so that he never saw this most remarkable monument of his reign and greatness. The ashes of Trajan, originally placed in a golden urn, were deposited by his successor Hadrian under the column, in a vault walled up in 1585 by Sixtus V.



## § 14. ARCHES.

*Arch of Constantine*, built over the road (the *Via Triumphalis*, the modern *Via di S. Gregorio*) leading from the Coliseum to the *Via Appia*, in the valley between the *Cœlian* and *Palatine*, to commemorate the emperor's victory over *Maxentius*. It is one of the most imposing monuments of Rome, although it exhibits the decline of art and is composed of fragments taken from one of the arches of *Trajan*, probably from that which stood on the *Appian*, near the Temple of *Mars* (see p. 319). Some writers have considered that the form and proportions of the arch are too good for the time of *Constantine*, and regarded it as the Arch of *Trajan*, adapted by *Constantine*, and loaded with additional ornaments. It has 3 archways, with 4 fluted columns of the *Corinthian* order on each front; 7 of these are of *giallo antico*; the 8th was originally of the same material, but it was taken away by *Clement VIII.* to decorate a chapel in the *Lateran*. On the attic are 4 bas-reliefs, and over each of the smaller arches circular medallions, all relating to the history of *Trajan*. The large reliefs on the flanks of the attic and the 8 statues of the *Dacian* captives on the architrave over each column, also belonged to the time of *Trajan*, and are easily distinguished from the inferior sculptures of *Constantine* 200 years later. The upper reliefs on the front facing the Coliseum represent—1. The triumphal entry of *Trajan* into Rome—the temple represented on the background is supposed to be that of *Mars*, which stood outside of the *Porta Capena*, on the *Via Appia*; 2. The emperor raising a recumbent figure, an allegorical allusion to the repairs of the *Appian Way*, or of the *Via Trajana*; 3. His distributing food to the people; 4. The emperor on a chair of state, while

a person, supposed to be *Parthamasiris*, king of *Armenia*, is brought before him. Some of these reliefs are interesting as showing monuments existing at Rome at the period, such as the *Rostra*, the *Basilica Julia*, &c. On the southern side are—1. *Trajan* crowning *Parthamaspatas*, king of *Parthia*; 2. The discovery of the conspiracy of *Decebalus*, king of *Dacia*; 3. The emperor haranguing his soldiers; 4. The sacrifice of the *Suovetaurilia*. On the flanks of the attic are the 2 reliefs supposed to have formed originally a single subject, the victory of *Trajan* over *Decebalus*, amongst the finest works of the whole. The circular medallions over the small arches represent the sports of the chase and their attendant sacrifices. The works of *Constantine* do not harmonise with these beautiful sculptures. The frieze which encircles the middle of the arch represents, in a series of indifferent bas-reliefs, military processions and various events in the life of the first Christian emperor. On the flanks are 2 circular medallions representing the chariots of the sun and moon, typifying the emperor's dominion over the East and West. The figures of *Fame* over the arch; the bas-reliefs inside the larger opening, representing the conquest of *Verona* and the fall of *Maxentius*; the victories on the pedestals of the columns, also belong to the age of *Constantine*, and show how much sculpture had degenerated even at that period. Over the reliefs in the interior of the great arch are the words *FVNDATORI QVIETIS. LIBERATORI VRBIS*: the former, no doubt, alludes to the cessation of the Christian persecutions. The inscriptions *VOTIS X. VOTIS XX.* on the face towards the Coliseum over the smaller arches, and *SIC X. SIC XX.* in the same position on the opposite side, refer to the practice introduced by *Augustus* of offering up vows for 10 and 20 years for the preservation of the empire. In the last century the arch was partially buried. *Pius VII.* excavated down to the ancient pavement; and as it now stands, it is, with all the

faults of its details, one of the most interesting and best preserved monuments in Rome, which it owes probably to its having been dedicated to the first Christian sovereign.

*Arch of Dolabella and Silenus*, on the Cælian, beyond the ch. of S. Giovanni e Paolo. It is supposed to have formed one of the entrances to the Campus Martialis, where the public games in honour of Mars were celebrated when the Campus Martius was inundated by the Tiber. It is a single arch of travertine, with an ancient inscription, from which we gather that it was erected by the consuls P. Cornelius Dolabella and Caius Julius Silanus (A.D. 10). Nero availed himself of it by including it in the line of the Claudian aqueduct to the Palatine. [A short way beyond this arch, going towards S. Stefano Rotondo, is a fine mediæval arch, surmounted by a canopy, with a mosaic, one of the most beautiful specimens of the architecture of the 13th century, having been erected by one of the Cosimati; it formed the portal of a church destroyed of late years.]

*Arch of Drusus*, on the Appian Way, close to the gate of St. Sebastian, the most ancient of the triumphal arches now existing in Rome. We learn from Suetonius that an arch was erected on the Via Appia by the Senate to Drusus, the father of the emperor Claudius, the youthful conqueror whom Horace has immortalized in two magnificent odes (lib. iv. 4, 14, et seq.):—

“Videre Rhaeti bella sub Alpibus  
Drusum gerentem, et Vindelici;” &c.—

It is a single arch, built chiefly of travertine, with cornices of marble, and 2 marble columns on each side, of the Composite order. Above the entablature the remains of the pediment may be distinguished among the ivy and weeds which now clothe the summit. There is no trace of an inscription. Caracalla included the arch in the line of the aqueduct, to convey water to his Thermæ, of which a portion remains; to his restorations

belong probably the composite columns and decorations now on it. Coins exist on which this arch is represented surmounted by an equestrian statue between 2 military trophies. The Porta di S. Sebastiano, seen in perspective through this arch, is one of the favourite subjects of the Roman artists.

*Arch of Gallienus*, called the Arco di San Vito, from the ch. of that saint adjoining. It is supposed to occupy the site of the Esquiline gate of the Servian Wall, and was dedicated to Gallienus and his wife Salonina, by a certain Marcus Aurelius Victor, a prefect of Rome about A.D. 260. It is a simple arch of travertine, with 4 Corinthian pilasters and 2 buttresses. The inscription on the frieze is more than usually characterized by the falsehood of the flattery which was applied to the most profligate of emperors.

*Arch of Janus Quadrifrons*, in the Velabrum, supposed to occupy the centre of the open space to which was given the name of Forum Boarium. This is supposed to have been one of the numerous arches of the same kind which were constructed at the junction of different streets, either as places of shelter or as covered exchanges. It is a high square mass, pierced in each front with a large arch, forming a vault in the centre. It is constructed with the utmost solidity, and the base is composed of marble blocks of immense size, which, from the existence of bas-reliefs on their inverted surfaces, evidently belonged to earlier edifices. The fronts are hollowed into niches intended to receive statues, and separated by small stumpy pilasters. Each front is 54 feet in length. All the proportions and details are in a degenerate style of art. It has been generally attributed to the age of Septimius Severus, although by some it has been referred to as late a period as that of Constantine. On the summit are some remains of massive brickwork, the ruins of a fortress erected upon the arch by the Frangipanis in the middle ages.

*Arch of Septimius Severus*, in the N.W. angle of the Forum Romanum, erected A.D. 205, by the Senate and people, in honour of the emperor and of his sons Caracalla and Geta, to commemorate their conquests of the Parthians and Persians. It is constructed entirely of white marble, and consists of 1 central and 2 lateral arches, with transverse ones in the flanks. On the summit, as may be seen on coins of both Severus and Caracalla, stood a car drawn by 6 horses abreast, containing the statues of the emperor and his sons. Each front has 4 columns of the Composite order, and a series of bas-reliefs representing different events of their Oriental wars. Although these sculptures are of indifferent execution, they exhibit some curious details of military life. They represent harangues, sieges, the arrangement of camps, the assault with the battering-ram, and the submission of the captives. On the side towards the Forum we recognise the emperor addressing his troops, the taking of Carrha, the siege of Nisibis and the flight of its king. On the rt. of the arch the emperor is seen receiving the king of Armenia and another prince, who comes to offer assistance; in the lower part the battering-ram is seen at work. On the front facing the Capitol, the sculptures on the rt. represent in the upper part another harangue, and in the lower portion the siege of Atræ. In the upper part of the opposite compartment we see the passage of the Euphrates and the capture of Ctesiphon; in the lower, the submission of an Arab chief, the passage of the Tigris, and the flight of Artabanus. In one of the piers is a staircase of 50 steps leading to the top. In the lengthy inscription on the attic we may easily recognise the erasure made by Caracalla of the name of his brother Geta, after he put him to death A.D. 213. The words added are, OPTIMIS FORTISSIMISQUE PRINCIPIBUS, in the 4th line, in lieu of P. SEPT. LVC. FIL GETÆ. NOBILISS. CÆSARI, which has been made out, on examining carefully the effaced portion and the marks of the holes in it by which the bronze letters of

this part of the inscription were originally inserted. The arch was half-buried when Pius VII. commenced his excavations in the beginning of the present century. In 1803 it was laid open to its base, when an ancient pavement was discovered, probably of the middle ages, being much above the level of the floor of the arch, and totally unconnected with the ascent to the Capitol by the Clivus Capitolinus, which passed some yards further on the l., as it was once supposed to be.

*Arch of Septimius Severus in the Velabrum*, also called the *Arcus Argentarius*, Arch of the Silversmiths, situated close to the church of S. Giorgio in Velabro. A long inscription shows that it was erected by the silversmiths (*Argentarii*) and merchants of the Forum Boarium to Septimius Severus, his wife Julia Pia, and their sons Caracalla and Geta, but the name of the latter was removed also here after his murder by Caracalla. As in the other arch of this emperor in the Forum, the line occupied by the name of Geta and his titles has been replaced by the words FORTISSIMO FELICISSIMOQVE PRINCIPI. This arch consists of a mere square aperture, formed by a straight lintel or entablature supported on broad pilasters of the Composite order. The front is of marble; the basement and cornice at the back are of travertine. The pilasters are loaded with ornaments and military trophies; the other reliefs represent various sacrificial instruments and the act of sacrifice. Some of the decorations are elaborate, but the style and execution of the whole indicate the decline of art. The inscription is of importance, as marking the site of the Forum Boarium, since it states that the persons who erected it lived on the spot (ARGENTARII ET NEGOTIANTES BOARII HUIUS LOCI QUI INVEHENT).

*Arch of Titus*, erected by the Senate and people in honour of Titus, to commemorate the conquest of Jerusalem. It stands on the *Summa Sacra Via*, or highest point of the *Via Sacra*. It is the most elegant of all the triumphal

arches, and as a record of Scripture history is, beyond all doubt, the most interesting ruin in Rome. It consists of a single arch of white marble, with fluted columns of the Composite order on each side. In the time of Pius VII. it was falling into ruin, and would have perished but for the judicious restorations then made. It is easy to distinguish these modern additions, which are in travertine, from the ancient portion. The front towards the Forum has suffered more than the other, and has preserved only a portion of the basement, and about half of the columns, with the mutilated figures of Victories over the arch. On the side facing the Coliseum the columns are more perfect, and nearly all the cornice and the attic are in tolerable preservation. The sculptures of the frieze represent a procession of warriors leading oxen to the sacrifice; on the keystone is the figure of a Roman warrior, nearly entire. On the attic is the original inscription, finely cut, showing by the introduction of the word "divo" that it was erected after the death of Titus, and without doubt by his successor Domitian: *SENATVS . POPVLVSQVE . ROMANVS — DIVO . TITO . DIVI . VESPASIANI . F — VESPASIANO . AVGVSTO*. The bas-reliefs on the piers under the arch are highly interesting. On one side is a representation of a procession bearing the spoils from the Temple of Jerusalem, among which may still be recognised the golden table, the silver trumpets, and the seven-branched candlestick of massive gold, which fell into the Tiber from the Milvian bridge during the flight of Maxentius, after his defeat on the Via Flaminia by Constantine. The size of this candlestick, as here represented, appears to be nearly a man's height: so that both in size and form these bas-reliefs perfectly correspond with the description of Josephus, and are the only authentic representations of these sacred objects. On the other pier the emperor is represented crowned by Victory in his triumphal car, drawn by four horses, and surrounded by Romans carrying the fasces. The vault of the arch is

richly ornamented with sunk panels and roses; in the centre is a bas-relief representing the divinization of Titus.

### § 15. BATHS—THERMÆ.

*Baths of Agrippa*, erected B.C. 24, in the Campus Martius, behind the site of the Pantheon, and bequeathed by Agrippa to the Roman people. They are supposed to have extended as far as the Via delle Stimate, and to have been bounded on the sides by the street of the Torre Argentina and by the Via del Gesù, occupying a space of about 900 feet from N. to S., and 950 from E. to W. They contained the famous bronze statue by Lysippus, representing the youth undressing, called the *Apoxomenos*, which Tiberius removed to his palace, but was obliged subsequently to restore, in order to appease the clamours of the people. Considerable remains of these baths have been found in the rear of the Pantheon, and particularly in the sacristy. The Pantheon, dedicated to Jupiter Ultor and several other divinities, has been supposed by some antiquaries to have originally served as the hall of entrance to the baths. The largest portion of these baths now existing, after the Pantheon itself, may be seen in the Via dell' Arco della Ciambella; it is a portion of a circular hall, which antiquaries suppose to have been the *Laconicum*, out of which opened the cold baths. Attached to the Thermæ were extensive gardens and an artificial lake, the *Stagnum Agrippæ*, which occupied the site near the ch. of S. Andrea della Valle.

*Baths of Caracalla*, or Thermæ Antoninæ, situated in the level space be-

tween the Via Appia and the N.E. declivity of the Aventine. They are the most perfect of all similar edifices in Rome, and occupy an area of 140,000 square yards, or nearly of a mile in circuit. They were commenced by Caracalla about A.D. 212, enlarged by Elagabalus, and completed by his successor Alexander Severus. According to Olimpidorus, they could accommodate 1600 bathers at a time. As it would be difficult for the visitor to understand from a simple description the disposition of the different parts of the extensive ruin, we have had a ground-plan of them engraved on the map of Rome which accompanies this volume, to enable him to follow us in the following details. The baths properly speaking occupied an oblong rectangular space 720 feet long by 375 feet wide, in the centre of a large square enclosure, surrounded by porticos, gardens, a stadium, and a large reservoir, into which the Antonine Aqueduct, carried from the Claudian over the Arch of Drusus, emptied itself; in front of this enclosure ran the Via Nova, one of the most magnificent in Rome during the time of the Antonines; the principal entrance to the Baths was from it, or on the side towards the Via Appia, the modern Via di San Sebastiano. As an example of Roman magnificence, if we except the Coliseum, there are no ruins that leave on the mind a stronger impression than the Baths of Caracalla. We will suppose the visitor entering by the lane which strikes off from the Via Appia, where it is crossed by the Marrana stream: the gate opens into an oblong hall of great magnitude (*a*), having on one side a circular tribune (*b*), which retains a part of its ancient stucco. This hall, which has a similar one (*a*) at the opposite extremity of the baths, was richly paved in mosaic, especially the tribune. Opening out of this hall, which was surrounded with porticos, and destined probably for gladiatorial exercises, we enter a large oblong apartment (*c*) called the Pinacotheca, and corresponding in some degree to that bearing the same name in the Baths of Diocletian:

it is more probable that it served as the *Cella Calidaria*, from the openings which may be seen for vapour-conduits in the floor. On the right of this hall is a vast circular edifice, the Laconicum, a kind of gigantic vapour-bath, which had in the centre a large basin for cold water. This Laconicum (*e*) was surrounded by chambers. To the l. of the *Cella Calidaria* is another oblong apartment (*d*), but at a lower level; this was probably the *Cella Frigidaria*, and by the best authorities is identified as the *Cella Solearis* described by Spartian. The passage in which he speaks of the *Cella* as a masterpiece of architecture, states that the roof was flat, supported by bars of brass, interwoven like the straps of a Roman sandal. The *Cella Calidaria* must have been one of the most magnificent halls in the Thermæ: it was surrounded by columns of grey granite, as we now see in the church of Sta. Maria degli Angeli, in the Baths of Diocletian, the last of which was removed in the 16th centy. by Cosimo de' Medici, to support the statue of Justice in the Piazza di Sta. Trinita at Florence. Beyond the *Cella Calidaria*, and forming the S.E. portion of the rectangle of the Antonine Thermæ, is a second hall (*a*), similar to that by which we entered. Considerable excavations have been made here of late years, particularly at the expense of the late Count Vello of Vicenza, and large portions of the pavement in mosaic laid bare; this pavement, chiefly of a fish-scale form, is very beautiful, and formed of pieces of red and green porphyry and white marble. The mosaics of the Athletes in the Lateran Museum were found here (see p. 240). The roof, which has long since fallen in, was also covered with white and black mosaic, as may be seen on many of the huge fragments lying about. Occupying the space between the baths and the Aventine is supposed to have been the *Arena* (*f*), now a vineyard, behind which was the *Theatridium* (*g*), and still higher up the reservoir (*h*) for the water to supply the Thermæ.

A convenient staircase leads up

one of the massive pillars of the Cella Calidaria to the top of the building, from which there is a splendid view, not only over the mass of ruins, but the Campagna, with its aqueducts, and the Alban hills beyond; we also see from here numerous channels for carrying the water from the roof. One of the most interesting facts connected with these baths is the discovery of many precious fragments of ancient sculpture, which now enrich the Italian museums, and at the same time attest the splendour of this majestic edifice. Among these are the Farnese Hercules, the colossal Flora, and the Toro Farnese, discovered in the 16th century, and now in the museum at Naples; the Atreus and Thyestes, the two gladiators, the Venus Callipyge, the baths in green basalt in the Museum of the Vatican, the granite basins in the Piazza Farnese, with numerous bas-reliefs, cameos, bronzes, medals, and other treasures, most of which have been lost to Rome with the other property of the Farnese family. The baths are described by contemporary historians as the most magnificent edifice of Rome. They are supposed to have been tolerably entire in the 6th century, until the destruction of the aqueducts by Vitiges during the siege in 537 rendered these and the other Thermæ completely useless. From that time they fell rapidly into ruin. It is related that, when the granite columns of the Great Hall were removed, the roofs fell in with so fearful a concussion that the inhabitants of Rome thought it was the shock of an earthquake. These extensive ruins were the favourite haunt of the poet Shelley. In the preface to the 'Prometheus Unbound' he says, "This poem was chiefly written upon the mountainous ruins of the baths of Caracalla, among the flowery glades and thickets of odoriferous blossoming trees which are extended in ever-winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening spring in that divinest

climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of the drama." The ruins on either side of the quadrangle formed by the baths were, towards the Via Appia, parts of the portico with which they were surrounded, and, on the declivity of the Aventine behind, of the reservoir into which the aqueduct emptied its waters for the supply of the thermæ.

*Baths of Constantine*, on the summit of the Quirinal, extending over the ground now covered by the Consulta, the Palazzo Rospigliosi, and the Villa Aldobrandini. They were erected about A.D. 326, and, according to an inscription in the Rospigliosi Palace, were restored by Petronius Perpenna, a præfect of the city, in the 4th centy., after they had been long neglected. Considerable remains of them existed until the 16th, when they were removed by Paul V. to build the Rospigliosi Palace. The most interesting parts now remaining are some bas-reliefs, busts, inscriptions, and statues, collected together in the Casino of the Rospigliosi palace, nearly all of which were found here. In the time of Clement XII. the remains of a portico, painted with historical subjects, and an ornamented ceiling, were discovered. The well-known colossal horses before the Quirinal palace, and the statues of the Nile and the Tiber at the foot of the stairs leading to the Palace of the Senator at the Capitol, were discovered among these ruins.

*Baths of Diocletian*, situated at the junction of the Quirinal and Viminal hills. These magnificent Thermæ were begun by Diocletian and Maximian about A.D. 302, and finished by Constantius and Maximinus. Cardinal Baronius states, on the authority of the martyrologies, that 40,000 Christians were employed upon the works, and it is added that some bricks have been found bearing the sign of the cross. It is very probable that the tradition led to the consecration of the ruins, and that we are indebted to this for the

preservation of the finest hall which has been preserved from ancient times. The *Thermæ* were of immense size, covering a space of 150,000 square yds.; and capable of furnishing double the number of baths which those of Caracalla, then the largest in Rome, could, or upwards of 3200; the ruins, with the buildings surrounding them, cover an area nearly a mile in circuit, including all the space at present occupied by the Piazza di Termini, the Carthusian convent and its gardens, the convent and gardens of San Bernardo, the public granaries, and prisons. The buildings occupied a rectangular space, having in front a semicircular *Theatridium*, with two circular halls at the angles, which opened into the area, but the use of which it is difficult to determine. Both of these latter still exist: one forms the modern ch. of San Bernardo; the other, situated at the corner of the Via dei Strozzi, is much dilapidated and has been converted into a public granary. Between them was the semicircular *Theatridium*, the remains of which may be traced in the gardens of the Bernardine monks. Between this and the two circular halls just described is the supposed site of the Libraries, to which the literary collections of the Ulpian Basilica had been removed. The main portion of the *Thermæ*, properly speaking, appears to have formed an oblong square in the centre of the area. The principal entrances were on the N. and S., opening from the streets leading to the Porta Viminalis and Porta Collina. The great central hall, called formerly the *Pinacotheca*, but now generally admitted to be the *Cella Calidaria*, was converted by Michel Angelo into the noble ch. of Sta. Maria degli Angeli. By including the circular vestibule at the entrance, and adding the tribune which stands opposite, Michel Angelo was enabled to convert the whole edifice into a Christian temple in the form of a Greek cross. The vaulted roof still retains the metallic rings to which the ancient lamps were suspended, and 8 massive columns of Egyptian granite are standing in their original position. This church,

although considerably altered, as we shall see, by Vanvitelli, in the last century, is still one of the most imposing edifices in Rome. (See p. 147.) The ornaments of the baths and the style of the whole building indicate the decline of art: the columns did not support the continuous horizontal entablature of more ancient buildings, but sustained a series of lofty arches resembling the basilicas of later times. In this respect the modern ch. has a great advantage. "Michael Angelo," says Forsyth, "in reforming the rude magnificence of Diocletian, has preserved the simplicity and the proportions of the original, has given a monumental importance to each of its great columns, restored their capitals, and made one noble entablature pervade the whole cross." Behind this hall was the *Natatio*, now partly occupied by the tribune of the ch., and farther back still by the cloisters of the adjoining convent. In the gardens of the latter are some additional ruins, consisting chiefly of large masses of brickwork: some of these still retain part of their vaulted ceiling, and are apparently the remains of halls whose arches must have been of immense span. In the grounds of the Villa Massimi are the traces of a large reservoir which received from an aqueduct the supply of water for the *Thermæ*.

*Baths of Nero and Alexander Severus.*

—There is some contradiction between the Regionaries and the other ancient authorities on the subject of these baths; some distinctly affirming that they are identical, and others stating that the Baths of Severus were near those of Nero. The only way of solving the difficulty appears to be by supposing that the baths of Severus were an addition to those of Nero, as the latter were probably to those of Agrippa. They seem to have stood between the church of S. Eustachio, the Piazza Navona, the Piazza Madama, and the Pantheon. The ch. of S. Luigi de' Francesi is built on a part of them. The Baths of Nero, according to Eusebius, were built A.D.

65; those of Alexander Severus, on the same authority, about A.D. 229. Considerable remains have been discovered at various times under the Piazza Navona, the Palazzo Giustiniani, and the Palazzo Madama. The ch. of *S. Salvatore in Thermis*, near the post-office, also identifies the site. The only remains now visible is the hemicycle, which exists in the stable of an inn in the Piazza Rondanini. The 2 columns added to the portico of the Pantheon by Alexander VII. are supposed to have been taken from these baths.

*Baths of Titus*, on the Esquiline, overlooking the northern side of the Coliseum. It would hardly be possible to make any description of these ruins intelligible to the stranger without first apprising him that considerable portions of the existing buildings, and especially those now the most interesting from their arabesque paintings, are undoubtedly anterior to the age of Titus. It is well known that the house and gardens of Mæcenas spread over that part of the Esquiline which faces the Coliseum, and that the site was subsequently occupied by a part of the Palace of Nero. In the construction of this new edifice Nero included the villa of Mæcenas; and hence it is possible that even some of the lower parts of the chambers now visible belonged to the dwellings of that celebrated personage. When Titus (A.D. 80) constructed his baths upon this site, he availed himself of the buildings of his predecessors, and erected vaults and walls in the apartments in order to form a substruction for his baths, which consequently lie directly over the more ancient constructions. Domitian, Trajan, and other emperors, enlarged or altered the design towards the N.E., but the ruins are scattered over so many vineyards that it is impossible to distinguish their additions with any degree of precision. The Baths of Titus, which were constructed, as we know from contemporary historians, with great haste, are supposed to have occupied the space between the Via

Polveriera and the high road on the northern side of the Coliseum, and covered an area of about 1150 ft. by 850. Those of Trajan, begun by Domitian, extended in the direction of S. Pietro in Vincoli, and are supposed to have occupied an area of 600 ft. by 500. The crypt under the ch. of San Martino is supposed to have formed part of these baths. One of the hemicycles was converted by the French into a powder magazine (Polveriera), which gives name to the adjoining street. The other hemicycle forms with the adjacent vaults a kind of terrace, from which the best view of the ruins is obtained. On the side nearest the Coliseum are the ruins of a semicircular theatre, with some remains of seats. The chambers of the Palace of Nero lie under the baths in an oblique direction, and are divided by walls and vaults, and were probably the dwellings of the imperial palace, one set opening to the S. and the other to the N. Among these more ancient remains a large oblong square, originally forming an open court, may be traced; it was apparently surrounded on 3 sides by columns, whose position may still be made out. The ruins of the fountain which occupied the centre are also visible. Further on is a bath-room, with a niche and pedestal for a statue, where it is said the Meleager of the Vatican stood. Opening upon this, and extending along one of the longest sides, are the principal apartments. The largest is opposite the fountain; one of those at the side is pointed out by the ciceroni as the place where the Laocoon was discovered in the pontificate of Leo X., although it is proved on the clearest evidence that it was found in the Vigna de' Fredis, between the Sette Sale and S. M. Maggiore. The walls still retain their ancient stucco, and are beautifully painted. It is generally supposed that these chambers belonged to the Palace of Nero, founded on that of Mæcenas, as we have already stated, in which case the tomb of Horace could not have been far distant, as we know on the authority of Suetonius that among the ruins of his



patron's villa was the last resting-place of the poet. On the northern side of these chambers runs a long corridor, a kind of crypto-porticus, discovered in 1813. It is celebrated for its beautiful painted ceiling, the colours of which are still vivid, though the walls are damp, and the whole corridor a few years back was partly filled with earth. These interesting works are the most perfect specimens of ancient paintings which have been preserved in Rome; they represent arabesques of flowers, birds, and animals, all of which exhibit the most graceful outline and remarkable facility of design. One of the curiosities of these baths is a painting representing 2 snakes with a basin between them; the inscription explains the meaning of this mystic emblem, and conveys in unambiguous language the caution implied by the "commit no nuisance" at the corners of our streets at home. A room bears the name of Rhea Sylvia, from the painting on the vault representing the Birth of Romulus. In excavating, a small chapel, dedicated to S. Felicita, was discovered near the modern entrance to the Camere Esquiline, the name by which those now subterranean halls are designated. It is supposed to have been used for Christian worship as early as the 6th centy.; on the wall was found a Christian calendar, which has been engraved by De Romanis. Many of the other apartments retain traces of very rich decorations, but the ruins are so confused that no very intelligible plan has been yet made out of them. The French have been erroneously supposed to deserve the credit of making known the existence of these baths; they certainly merit great praise for clearing out many of the chambers, but there is reason to believe that the greater part had been accessible for centuries. In the time of Leo X. some excavations were made which brought to light the frescoes of the corridors. Vasari mentions this fact in his *Life of Giovanni da Udine*, and states that Giovanni and Raphael were so much pleased with the paintings, that they studied and copied them for the Loggie of the Va-

tican. The unworthy story which attributes to the jealousy of Raphael the filling up of the chambers after he had copied the paintings, is unsupported by the slightest authority, and is indeed contradicted by the fact that the great painter, who was too enthusiastic an antiquary to have even suggested their concealment, proposed a plan to Leo X. for a complete survey and restoration of ancient Rome. The chambers and the paintings are described by several writers of the 17th century, and it was even later than this that they were filled up by the authorities to prevent their becoming a shelter for banditti; in 1776 they were again partially opened by Mirri, for the purpose of publishing the paintings; and in 1813 the whole site was cleared as we now see it, when Romanis' work entitled '*Le Camere Esquiline*' was published. There is no doubt that many interesting fragments still remain buried under the accumulations of soil.

To the E. and at a short distance from the baths is the ruin called the *Sette Sale*, a massive building of 2 stories, one of which is still buried; it was probably a reservoir connected with the *Thermae*. The arrangement of the interior is peculiar; it is divided into 9 parallel compartments by 8 walls. These compartments communicate by 4 arched apertures, placed so as to alternate with each other, and thus prevent the pressure of the water on the outer walls. This arrangement allows the spectator, standing in the first chamber, to look through all of them at once in an oblique direction. The length of the central compartment is stated by Nibby to be 40 feet, the height 9 feet, and the breadth 13 feet. The walls still retain the incrustation formed by deposits from the water. Near the *Sette Sale* is a high brick ruin, with 2 rows of niches for statues; it is supposed to have formed a part of the palace of Titus, but nothing whatever is known which will enable us to identify it. The same observation, indeed, may be applied to all the masses of brickwork behind the Camere Esquiline, extending towards

San Martino ai Monti, and S. Pietro in Vincoli, although it is probable they belong to the successive constructions raised by Domitian and Trajan, to extend the original Thermæ of the conqueror of Jerusalem.

remains, the spot on which it stands will be hallowed in the estimation of the scholar, by those lines in which the greatest of Latin poets alludes to the newly-erected mausoleum :—

“Quantos ille virum magnam Mavortis ad urbem  
Campus aget gemitus! vel quæ, Tiberine,  
videbis  
Funera, cum tumulum præterlabere recen-  
tem!

Nec puer Iliacâ quisquam de gente Latinos  
In tantum spe tollet avos; nec Romula quon-  
dam

Ullo se tantum tellus jactabit alumno.

Heu pietas, heu prisca fides, invictaque bello  
Dextera! non illi se quisquam impune tulisset  
Obvius armato, seu cum pedes iret in hostem,  
Seu spumantis equi foderet calcaribus armos.  
Heu, miserande puer! si qua fata aspera  
rumpas,

Tu Marcellus eris.”

*Æneid*, vi. 873.

### § 16. TOMBS AND COLUMBARIA.

*Mausoleum of Augustus*, between the Via dei Pontefici and the Strada di Ripetta, erected by Augustus during his lifetime, and in his 6th consulate (B.C. 27), in the then open space about midway between the Via Flaminia and the Tiber. It was a circular building, stated by ancient writers to have been 220 Roman feet in diameter. Strabo describes it as the most remarkable monument in the Campus Martius, and says that it “was raised to a considerable elevation on foundations of white marble, and covered to the summit with plantations of evergreens. A bronze statue of Augustus surmounted the whole. In the interior were sepulchral chambers containing his ashes and those of his family and friends. The ground around the mausoleum was laid out in groves and public walks.” The entrance, which was on the S. side, was flanked by 2 Egyptian obelisks, of which one now stands in front of the Palace of the Quirinal, the other in the Piazza of S. Maria Maggiore. The mausoleum contained the ashes of Augustus himself, of Marcellus, Octavia, M. Agrippa, Livia, Drusus, Germanicus and his wife Agrippina, Tiberius, and Caligula; of Drusus the son of Tiberius, Antonia, Claudius, Britannicus, and Nerva. No one was buried here after the time of the latter emperor. The first member of the imperial family whose ashes were deposited here was the young Marcellus, who died A.D. 22; and, so long as a fragment of this monument

The mausoleum is supposed to have been first devastated by Robert Guiscard; it was converted into a fortress in the 12th century by the Colonna family, who were dislodged by Frederick Barbarossa, in 1167, when the tomb was reduced to ruin. It was converted into an amphitheatre for bull-fights until the time of Pius VIII., by whom all cruel representations of that kind were finally suppressed; it is now occasionally used for displays of fire-works, or for exhibitions of rope-dancing! The ruin is so surrounded by houses that it is difficult to examine it, or to form any idea of its original magnificence. The most accessible part is in the court of the Palazzo Valdambrini, in the Via Ripetta. The modern entrance to the arena is through the Palazzo Correa in the Via dei Pontefici. The walls are of immense thickness, offering some good examples of *opus reticulatum*, and, though the interior is in a great extent filled up with rubbish, the part accessible is sufficiently capacious to hold many thousand persons. The only remains now visible, in addition to the outer circular wall, are some masses of reticulated work in tufa, beneath the modern seats for the spectators. Connected with the mausoleum, and corresponding nearly to the modern Piazza di San Carlo in the Corso, was the *Bustum*, mentioned by Strabo, where the bodies

of the imperial family were burned. The site of this was discovered in the last century, between the ch. of San Carlo in the Corso and the end of the Via della Croce. Some blocks of travertine were found, bearing the names of members of the family of the Cæsars. Five of them may still be seen in the Hall of the Statues (see p. 190) at the Museum of the Vatican, where they serve as pedestals. One bears the following inscription:—*TI. CAESAR GERMANICI CAESARIS . F HIC CREMATVS EST*; another, less perfect, *LIVILLA GERMANICI C . . . HIC SITA EST*; a 3rd, *TITVS CAESAR DRVSI CAESARIS F HIC SITVS EST*; and a 4th, *C. CAESAR GERMANICI CAESARIS F HIC CREMATVS EST*; the latter the son of Germanicus, so great a favourite with Augustus. Among the remarkable circumstances which have invested many monuments of Italy with interest for the British traveller, may be mentioned, that the Palazzo Correa, adjoining the Mausoleum of Augustus, was the first place in which the Church of England service was publicly performed in the capital of Christendom.

*Tomb of the Baker Eurysaces*, outside the Porta Maggiore, on the Via Labicana, the present road to Naples by way of Prosinone and San Germano. This very curious monument was discovered in 1838 imbedded in the walls built by Honorius, close to the colossal monument of the Claudian aqueduct; it was consequently so effectually concealed that its existence was unknown to the older antiquaries. It is a quadrilateral building of unequal sides, and of 3 stories or divisions, covered with slabs of travertine. The 1st story, or basement, is plain; the 2nd is composed of stone mortars, such as were used by bakers for kneading their dough. On the band above is the following inscription, which is repeated on each of the faces of the tomb:—*EST HOC MONIMENTVM MARCEI VERGILEI EURYSACIS PISTORIS REDEMPTORIS APPARET*; showing that Eurysaces was not only a baker, but a public contractor to the *apparetores*, certain officers charged to inspect the aqueducts.

Above this are 3 rows of stone mortars, placed on their sides, so that their mouths face the spectator. The angles are terminated by pilasters, supporting a frieze, which still retains several fragments of interesting bas-reliefs, representing the various operations of baking, from the carrying of the corn to the mill to the final weighing and distribution of the bread. On the front is a bas-relief, representing the baker and his wife, with a sarcophagus being a representation of a bread-basket which held the ashes, and the following inscription:—*EVIT ATISTIA VXOR MIHEI—FEMINA OPTVMA VEIXSIT—QVOIVS CORPORIS RELIQVIAE—QVOD SVPERANT SVNT IN—HOC PANARIO*. Of the ancient *Panarium*, or bread-basket, mentioned in the concluding word of this inscription, and which formed the sarcophagus of Eurysaces and his wife, a fragment has been found in the excavations. The workmanship and the spelling of the inscription indicate the end of the republic, or the first years of the empire. Altogether the monument is a valuable illustration of the domestic habits of the ancient Romans.

*Tomb of Bibulus*.—One of the few remaining monuments of republican Rome, situated at the extremity of the Corso, under the north-eastern angle of the Capitoline hill. It forms part of the wall of a house in the Via di Marforio, on the l. hand side on entering from the Via della Ripresa de' Barberi. It was a matter of dispute among antiquaries whether this tomb was placed within or without the walls of Servius Tullius; it is now admitted that it stood without the walls, in accordance with the law of the 12 tables, that all tombs should be outside the city gates, and that it was close to the ancient Porta Ratumena, on the road leading from the Campus Martius to the Forum. It is a massive quadrangular building of 2 stories, in the Doric style, and constructed of travertine. The upper story is decorated with 4 pilasters diminishing towards the capitals; part of the entablature and ornamented frieze are still standing. In the centre

is a niche or doorway, with a moulded architrave. On the pedestal is an inscription recording that the ground on which it stands was given by a decree of the Senate and by order of the people (SENATUS CONSULTO POPVLIQUE IVSSV) to erect on it the sepulchre of C. Publius Bibulus, the plebeian ædile, and his posterity, "HONORIS VIRTUTISQUE CAUSA." This tomb cannot be much less than 2000 years old. A part of a similar inscription exists on another face of the monument, partly built into the wall of the adjoining house.

Nearly opposite, in the same street, are the remains of another sepulchre, called, without any kind of reason, the *Tomb of the Claudian Family*. It is now a huge shapeless ruin; but some subterranean vaults under the modern dwelling are still visible, which evidently belonged to a tomb. The Flaminian Way passed between these two tombs in its course to the Forum.

*Tomb of Cæcilia Metella*, about 2 m. from the Porta di S. Sebastiano, on the Appian Way, and 3 from the ancient Porta Capena, erected more than 19 centuries ago to the memory of Cæcilia Metella, the wife of Crassus, and daughter of Quintus Metellus, who obtained the surname of Creticus for his conquest of Crete, B.C. 67. This noble mausoleum is one of the best preserved monuments about Rome, and so great is the solidity of its construction that it would seem as if it were built for eternity. It stands on the extremity of a remarkable stream of lava, which has proceeded from an eruption at the base of the Alban hills near Marino. A circular tower, nearly 70 feet in diameter, rests on a quadrangular basement. This basement is composed of rubble-work, consisting of small stones and fragments of brick, united by a cement formed of lime and Pouzzolana, strengthened by large square key-stones of travertine, which project at regular intervals from the mass. The external coating was stripped at various times for making lime, and Clement XII. removed the larger masses to construct the fountain

of Trevi. The circular part of the tomb is coated with magnificent blocks of the finest travertine, fitted together with great precision. It has a beautiful frieze and cornice, over which a conical roof is supposed to have risen. The battlements which have usurped its place were built by Boniface VIII. in the 13th century, when the tomb was converted into one of the strongholds of his family. The frieze is decorated with bas-reliefs in white marble, representing festoons alternating with bulls' heads, from which the tower probably obtained the modern name of "Capo di Bove." On a marble panel below the frieze, on the side towards the Via Appia, is the inscription:—CÆCILIAE—Q. CRETICI . F.—METELLÆ . CRASSI.—Immediately over the inscription is a bas-relief representing a trophy; on one side is a figure of Victory writing upon a shield; underneath is a captive bound, in a sitting posture: the figures on the opposite side have been effaced. The interior contains a plain circular chamber, lined with brick, contracting as it ascends; the diameter of this chamber is about 15 ft.; the sarcophagus of white marble, now standing in the court of the Farnese Palace, is stated on doubtful authority to have been found in it; the roof has entirely disappeared, but the inclination of the walls proves that it was conical. Neither the plunder of this noble monument by the popes, nor their conversion of it into a fortress in their wars with the Roman barons, so seriously injured it as the siege operations of the Constable de Bourbon in 1527. According to the Marquis Bonaparte, who was an eye-witness of Bourbon's siege, it was then as perfect as in the days of Crassus. Lord Byron's description of this tomb, in the fourth canto of 'Childe Harold,' is one of those eloquent bursts of feeling which appeal irresistibly to the heart. It is impossible to describe the interest with which the genius of our great poet has invested the monuments of Rome, even to the most indifferent of English travellers; and there are few who will not agree with Sir Walter Scott, that

"the voice of Marius could not sound more deep and solemn among the ruined arches of Carthage, than the strains of the pilgrim amid the broken shrines and fallen statues of her subduer."

"There is a stern round tower of other days,  
Firm as a fortress, with its fence of stone,  
Such as an army's baffled strength delays,  
Standing with half its battlements alone,  
And with two thousand years of ivy grown,  
The garland of eternity, where wave  
The green leaves over all by time o'er-  
thrown;—

What was this tower of strength? within its  
cave  
What treasure lay so lock'd, so hid?—A woman's  
grave.

But who was she, the lady of the dead,  
Tomb'd in a palace? Was she chaste and fair?  
Worthy a king's—or more—a Roman's bed?  
What race of chiefs and heroes did she bear?  
What daughter of her beauties was the heir?  
How lived—how loved—how died she? Was  
she not

So honour'd—and conspicuously there,  
Where meaner relics must not dare to rot,  
Placed to commemorate a more than mortal lot

Perchance she died in youth: it may be, bow'd  
With woes far heavier than the ponderous tomb  
That weigh'd upon her gentle dust, a cloud  
Might gather o'er her beauty, and a gloom  
In her dark eye, prophetic of the doom  
Heaven gives its favourites—early death; yet  
shed

A sunset charm around her, and illum'd  
With hectic light the Hesperus of the dead,  
Of her consuming cheek the autumnal leaf-like  
red.

Perchance she died in age—surviving all,  
Charms, kindred, children—with the silver  
gray  
On her long tresses, which might yet recall,  
It may be, still a something of the day  
When they were braided, and her proud array  
And lovely form were envied, praised, and  
eyed

By Rome—but whither would Conjecture  
stray?

Thus much alone we know—Metella died,  
The wealthiest Roman's wife: Behold his love  
or pride!"

Adjoining the tomb are the extensive ruins of the Caetani fortress. As early as the beginning of the 13th century the Savelli family had converted the ruin into a stronghold; the Caetanis, before the close of the same century, obtained possession of it, and built those towers and battlemented walls which now form, from many points of view, a ruin scarcely less picturesque than the massive tomb itself. Their armorial

bearings are still visible on the walls. The ruined chapel, with its pointed windows, bears a resemblance to many English churches of the same period. It was founded in 1296 by the Caetanis, who seem to have converted the locality into a colony of their dependants. On a wall adjoining the monument of C. Metella are some fragments of 2 marble tombs, discovered in 1824, belonging Q. Granicus Labeo, the Trib. Mil. of the 3rd Legion, and of a certain T. Crustidius. The pavement of the Appian Way, which is remarkably perfect at this spot, was laid open at the same time. There is a subterranean passage leading from the fortress to the catacombs, which is supposed to have been excavated by the Caetanis. A short way on the l. beyond this tomb are the quarries of lava which have furnished a large proportion of the paving-stones of ancient and modern Rome. The lava of Capo di Bove, the *silex* of Pliny, a very different substance from the *silex* of the moderns, is celebrated among mineralogists as containing many interesting minerals—Mellilite, Breislakite, Pseudo-Nepheline, Comptonite, Gismondite, &c.: of which the scientific traveller may see some fine specimens at Rome in the Museum of the Sapienza (see p. 270).

*Pyramid of Caius Cestius*, the only sepulchral pyramid in Rome, situated close to the Porta di San Paolo. The spot is well known to every English traveller as being near to the last resting-place of so many of his countrymen, the Protestant burial-ground. The monument is partly within and partly without the wall of Aurelian, who included it in his line of fortifications. It is a massive pyramid of brick and tufa in the centre, covered with slabs of white marble from the base to the summit. It stands on a square basement of travertine 3 feet high. The height of the monument is 114 feet, the length of each side at the base 90. In the centre is a small chamber, 13 feet long, the stuccoed sides and ceiling of which are covered with arabesques, which were

first brought to light by Ottavio Falconieri, and described by him in a dissertation annexed to the work of Nardini. These arabesques excited great interest before the discovery of the paintings at Pompeii; they still retain their original brightness of colour, though somewhat injured by the damp and the smoke of torches, and represent 4 female figures with vases and candelabra. The entrance is on the side of the cemetery. [The key to this chamber is kept by the custode of the Protestant burial-ground, close by.] At 2 of the angles are fluted columns of white marble, of the Doric order, discovered during the excavations of 1663. At the other angles 2 pedestals with inscriptions were found, which are now preserved in the museum of the Capitol. On one of them was a bronze foot, also in the same museum, which probably belonged to a colossal statue of Caius Cestius. The inscriptions relate to the completion of the Pyramid by the executors of C. Cestius, two of whom bore names well known in the time of Augustus — M. Valerius Messalla Corvinus and L. Junius Silanus. There are 2 ancient inscriptions on the monument; the first, in letters of large size, is repeated on the eastern and western sides: — C. CESTIUS. L. F. POB. EPVLO. PR. TR. PL. — VII. VIR. EPVLONVM. The other is on the front facing the road to Ostia: it records the completion of the pyramid in 330 days: the letters are considerably smaller than those of the former inscription: — OPVS. ABSOLVTVM. EX. TESTAMENTO. DIEBV. CCCXXX. — ARBITRATV. — PONTI. P. F. CLA. MELAE. HEREDIS. ET. POTH. The monument is of the age of Augustus, and, as shown by the inscriptions, was completed in 330 days by his heir, Pontius Mela, and his freedman Pothus; C. Cestius was of the Poblician tribe, a prætor, a tribune of the people, and one of the 7 epulones, appointed to prepare the banquets for the gods at public solemnities. He was probably the person mentioned by Cicero in his letter to Atticus from Ephesus, and in his oration for Flaccus. In the 17th century the base of the pyramid was

buried under 16 feet of soil. It was cleared and restored in 1663 by Alexander VII., as recorded by an inscription placed beneath those already mentioned, and was laid open towards the road by Gregory XVI. a few years ago.

*Tomb of St. Constantia*, beyond the Porta Pia, near the church of S. Agnese: erected by Constantine the Great to contain the magnificent sarcophagus of porphyry, now in the museum of the Vatican, in which the ashes of his daughter were deposited. The tomb is a circular building, decorated with mosaics. It was supposed by the older antiquaries to have been originally intended as a baptistery for the church of S. Agnese. It had also been considered to be older than the time of Constantine, chiefly on the evidence afforded by the capitals of the double Corinthian columns which support the dome. But the architecture is not sufficiently pure to give much weight to this opinion. The construction and style of the edifice seem conclusively to indicate the decline of art under Constantine, to whose time the building is no doubt correctly referred. It was converted into a church by Alexander IV. in the 14th century (for a description of which see p. 139.)

*Tomb of the Empress St. Helena*,  $1\frac{1}{2}$  m. beyond the Porta Maggiore, on the Via Labicana, leading to Colonna. It is now called the Torre Pignattara, from the *pignatte*, or earthen pots, which are seen in the construction of the roof. The tradition of the Church, from the time of Bede and Anastasius, has pointed out this ruin as the mausoleum of the empress Helena, wife of Constantine, who died in Palestine at a very advanced age. There is indeed no doubt that the second fine porphyry sarcophagus in the Hall of the Greek Cross at the Vatican was removed from it by Anastasius IV., and deposited in the Lateran Basilica, from where it was transferred to the museum by Pius VI. The remains now visible are those of a large circular hall, with walls of great thickness. In the interior are 8 circular recesses. From in-

scriptions still preserved, it appears that the spot was either the camp or the cemetery of the Equites Singulares, from the 2nd to the 4th century of our era. One of these inscriptions, on the l. of the entrance, with a curious bas-relief of a knight and his page, bears the name of Aug. Claudius Virunus, "Nat. Noric.," supposed by Cluverius to have been an ancestor of the existing German family of Volckmark. A farmhouse, and a ch. dedicated to St. Helena, have been built in the interior of the ruined edifice. A quarter of a mile farther on the road, in the *Vigna del Grande*, has been recently discovered a very interesting series of Catacombs, to which the name of St. Helena has been given.

The *Mausoleum of Hadrian*, now the Castle of St. Angelo, the celebrated Papal fortress of Rome. This massive edifice was erected by Hadrian about A.D. 130, on the rt. bank of the Tiber, within the gardens of Domitia, the aunt of Nero. The idea was probably suggested by the mausoleum of Augustus, which stood on the opposite bank of the river, the last imperial niche in which having been occupied by the ashes of Nerva, rendered another necessary.

"Turn to the Mole which Hadrian rear'd on high,  
Imperial mimic of old Egypt's piles,  
Colossal copyist of deformity,  
Whose travell'd phantasy from the far Nile's  
Enormous model, doom'd the artist's toils  
To build for giants, and for his vain earth,  
His shrunken ashes, raise this dome! How  
smiles  
The gazer's eye with philosophic mirth,  
To view the huge design which sprung from  
such a birth!"

The tomb was probably completed by Antoninus Pius, who removed the ashes of Hadrian from Puteoli, where they had been deposited in a temporary sepulchre. Hadrian died at Baia, but we know on the authority of Dion Cassius that he was interred near the Ælian bridge, in a tomb which he had himself erected; his remains were therefore deposited here. After the time of Hadrian it became the sepulchre of Lucius Verus and the Antonines, and of many of their successors down to the time of

Septimius Severus. Antoninus Pius was buried here A.D. 161; Marcus Aurelius, 180; Commodus, 192; Septimius Severus, 211. It is a massive circular tower, 987 feet in circumference, cased on the outside with huge rectangular courses of peperino, and standing on a square basement, each side of which is 247 ft. in length. Procopius, who saw it in the 6th century, before it was despoiled, is the oldest writer by whom it is described. His description still affords a better idea of the original structure than any conjectural restorations. "It is built," he says, "of Parian marble; the square blocks fit closely to each other without any cement. It has 4 equal sides, each a stone's-throw in length. In height it rises above the walls of the city. On the summit are statues of men and horses, of admirable workmanship, in Parian marble." He goes on to state that it had been converted into a fortress considerably before his time, but without injury to the decorations; and he tells us that in the subsequent wars against the Goths the statues were torn from their pedestals by the besieged, and hurled down upon their assailants. Its first conversion into a fortress dates probably from the time of Honorius, about A.D. 423. In the wars of Justinian we know that it was successively held by the Goths and the Greeks, and that it at length passed into the possession of the Exarchs, and became their citadel in Rome. At the close of the 6th century, according to the Church tradition, while Gregory the Great was engaged in a procession to St. Peter's for the purpose of offering up a solemn service to avert the pestilence which followed the inundation of 589, the Archangel Michael appeared to him standing on the summit of the fortress, in the act of sheathing his sword, to signify that the plague was stayed. In commemoration of this event the pope erected a chapel on the summit, which was subsequently superseded by a statue of the archangel. The name of St. Angelo was derived from this circumstance, but it does not appear to have been applied for several centuries after

the event. In the 10th century the mausoleum was the fortress of Marozia, and the scene of many of those events which have rendered her name and that of her mother Theodora so disreputably celebrated in the history of that troubled period. John XII., the grandson of the latter, about A.D. 960, was the first pope who occupied it as a place of military strength. In 985 it was seized by Crescenzo Nomentano, the consul, who increased the fortifications to defend himself against the emperor Otho III., who had marched an army into Rome in defence of the pope. From this personage it acquired the name of the Castello di Crescenzo, under which it is described by several old writers. The history of the fortress from this time would be little less than an epitome of the history of Rome through the troubles of the middle ages. It will be sufficient to mention that in the 11th and 12th centuries it was held by the Orsinis. It is supposed to have been reduced to its present form in 1378, when it was occupied by the French cardinals who opposed the election of Urban VI. Boniface IX. repaired the fortress, and Alexander VI. about the year 1500 raised the upper part, and strengthened the base by erecting the bulwark of travertine between it and the bridge; he completed the covered gallery which leads from the castle to the Vatican, begun by John XXIII. on the foundations of the Leonine walls. Urban VIII., in 1644, constructed the outworks of the fortress from the designs of Bernini, and completed the fortifications by furnishing them with cannon made with the bronze stripped from the roof of the Pantheon. The ancient portion of the building, forming the circular mass below the brickwork, may easily be distinguished from the latter additions of the popes. All the upper part is modern. The ancient quadrangular basement was laid open on one side in 1825, and found to consist of blocks of peperino mixed with brickwork. About the same time the original entrance facing the bridge was laid open, and excavations were commenced in the in-

terior, which were attended with very interesting results. It was ascertained that the immense mass contained in the centre a large square sepulchral chamber, to which led a high and wide winding corridor from a species of atrium opposite the entrance, the greater portion of which the visitor is now enabled to examine. This spiral corridor—which we now descend with the aid of torches from a door leading out of the modern staircase—is 30 feet high and 11 feet wide, built of brick in the very best style, and still retains traces of its marble facing and some fragments of the white mosaic with which it was paved. It was lighted by two perpendicular pyramidal apertures, which serve to show the enormous thickness of the walls. The entrance is a massive and very lofty arch of travertine, opening towards the Ælian bridge, but now blocked up. Opposite this doorway is a niche which contained the colossal head of Hadrian, now in the Vatican Museum. The sepulchral chamber, in the form of a Greek cross, is in the centre of the mausoleum; the largest niche is supposed to have contained the urn enclosing the ashes of Hadrian, whilst those of his successors were placed in the others. It is lighted by two windows perforated in the thickness of the walls; the modern stairs leading to the upper part of the edifice pass over it. Excavations have laid open a portion of the ancient level, and the lateral niches are seen by descending into the cells beneath the steps. The workmanship is of the best kind: the immense blocks of peperino are fitted with the utmost nicety, and yet the holes in the walls, and the ornaments discovered during the excavations, prove that they were covered with marble. Among the objects found at various times among the ruins of the *Moles Hadriani* are the large granite sarcophagus and the bust of Hadrian in the Vatican; the Barberini Faun, now at Munich; the Dancing Faun, in the Florence Gallery; and the porphyry urn, removed by Innocent II. to the Lateran, for his own tomb. Some of the sepulchral inscriptions of



the Antonines existed until the time of Gregory XIII., by whom they were removed, and the marble on which they were engraved cut up to decorate the chapel of St. Gregory in St. Peter's. In the modern part of the building, the saloon, painted in fresco by Pierino del Vaga, is worthy of notice. Its roof is decorated with elegant arabesques and ornaments in stucco; on the walls are represented battle-scenes, painted by *G. da Scioccolante*; on that upon the right on entering is the portrait of P. del Vaga. Ascending higher is the square saloon, now converted into a barrack-room ornamented with frescoes and stucco reliefs by *Giulio Romano*; the latter are very beautiful, as well as the paintings of sea-nymphs, although both have suffered greatly from neglect. Opening out of this hall is a circular apartment surrounded by presses, in which were once preserved the secret archives of the Vatican. In the centre stands a huge iron-bound chest, in which were placed the papal treasures when the pope was forced to take refuge in the castle of St. Angelo. Ascending still higher are several dark and dismal cells: one larger than the rest contains a great number of oil-jars, and is supposed to have served as a store for that commodity, whilst others will have it that the oil preserved here was heated and used as a means of defence by being poured on the assailants. Near this are some small cells, evidently used to contain criminals, in one of which the custode will have it that Beatrice Cenci was confined—more probably her brothers. A winding stair now leads to the platform on the summit, from which the view over the city, and the N.E. part of the Campagna, is very fine. There is no point from which the gigantic mass of St. Peter's and the Vatican is seen to more advantage. The bronze statue of the archangel was cast by the Flemish sculptor Wenschefeld, for Benedict XIV., to replace one in marble by Raffaele da Montelupo, now preserved in a niche at the top of the great stairs. The celebrated *girendola* is no longer dis-

played from this castle at Easter, and at the feast of St. Peter and St. Paul, on the 28th and 29th of June; it was the grandest exhibition of fireworks in the world: since the occupation of the Castle of St. Angelo by the French, who have made it the head-quarters of their artillery, it is exhibited on the Monte Pincio. The strength of the castle as a military position is by no means remarkable; and it is considered by engineers to be quite incapable of any long defence against the improved system of modern warfare. It is necessary to obtain permission to see the interior of the castle from the French general commanding the place at Rome, which is always obligingly granted on making a written application, an intelligent sergeant being appointed to do the duty of cicerone to the visitor.

*Tomb of Plautius*, noticed in the excursion to Tivoli (see p. 325).

*Tomb of the Nasos*. Of this interesting sepulchral monument of the family of Ovid very little now remains; it was discovered in 1674, and described by Santi Bartoli and Bellori, who have luckily left careful drawings of its paintings, in their *Picture Antiquæ*. It is situated on the Via Flaminia, beyond the fourth mile, a short way before reaching the modern *Casale di Grotta Rossa*. Partly excavated in the sides of the tufa rock which forms the escarpment on the l. of the road, it had a Doric front, surmounted by a pediment in masonry, facing the road. The interior, elegantly decorated, contained inscriptions to Quintus Ambrosius Naso, to his wife and freedmen. The paintings represented a poet conducted by Mercury to the Elysian Fields, supposed to be Ovid, and several subjects from his *Metamorphoses*; hence it has been concluded that this was the last resting-place of one of his collateral descendants.

*Tomb of the Scipios*, in a vineyard near the Porta S. Sebastiano, on the left of the Appian, perhaps the most ancient and certainly one of the most historic-

ally interesting of all the tombs yet discovered. In 1616 an inscription on red tufa, now in the Barberini library, was discovered on this spot, bearing the name of Lucius Scipio, son of Scipio Barbatus, consul in A.U.C. 495, as founder of the temple of the Tempests, after his conquest of Corsica. At that time it was supposed that the tomb was situated on another part of the Appian, and Maffei and other antiquaries of the period did not hesitate to pronounce the inscription a forgery. In 1780 another inscription was dug up accidentally on the same spot, which left no doubt that the sepulchre of the illustrious family was not far distant. Further excavations were commenced, and the tomb and its sarcophagi were brought to light, after having been undisturbed for upwards of one-and-twenty centuries. Several recesses or chambers were discovered, irregularly excavated in the tufa, with 6 sarcophagi and numerous inscriptions. The ancient entrance was towards a cross road leading from the Appian to the Via Latina: it has a solid arch constructed of 11 blocks of peperino, resting on half-columns of the same material, and supporting a plain moulding. Upon this rests the base of a Doric column, indicating either a second story, or that it was surmounted by an entablature. In one of the recesses was found the celebrated sarcophagus of peperino, bearing the name of L. Scipio Barbatus, now in the Vatican. The chambers at present contain nothing beyond copies of the inscriptions attached to the different recesses in the place of the originals, which have been transferred to the Vatican, together with a laurelled bust, long supposed to be that of the poet Ennius.

“The Scipios’ tomb contains no ashes now;  
The very sepulchres lie tenantless  
Of their heroic dwellers.”

*Childs Harold.*

In one part of the sepulchral excavations additions of brickwork may be recognised, with some works of a later period. The members of the Scipio family interred here, and of whom inscriptions have been found, were Lucius Scipio Barbatus, and his son, who, being Consul, conquered Corsica; of Aulla Cor-

nelia, wife of Gneus Scipio Hispalis; of a son of Sc. Africanus; of Lucius Cornelius, son of Sc. Asiaticus; of Cornelius Scipio Hispalis; and of his son Lucius Cornelius. Several inscriptions bearing the names of persons of the great consular families of the Cornelii, Cossi, and Lentuli have also been discovered, and are considered to have been interred here when the family of the Scipios became extinct. It must not be forgotten that Scipio Africanus was buried at Linternum, where he died; but we know from Livy that his statue, with those of Lucius Scipio and Ennius, were placed in front of the family mausoleum at Rome.

*Tombs on the Appian.*—As the principal monuments on the Via Appia will be described in our Section of Excursions about Rome (see p. 317), we shall only notice those near the gates. Of all the approaches to Rome, the Via Appia was the most remarkable for the number and magnificence of the sepulchral monuments which lined the road, like those which we see in the Street of the Tombs at Pompeii. Many of them are now nameless masses of brickwork. The most important tombs upon the Appian, mentioned by ancient writers, were those of the Scipios, the Metelli, the Servilii, Calatinus, &c. In his Tusculan Disputations Cicero alludes to them in the following passage:—“When you go out of the Porta Capena, and see the tombs of Calatinus, the Scipios, the Servilii, and the Metelli, can you consider their inmates unhappy?” The only one of these four yet discovered with any degree of certainty is that of the Scipios. On each side of the road are several ruins of minor tombs of which nothing is known, and no light probably will now be thrown upon them. There is one, however, close to the classical stream, which still retains the name of the “*brevis-simus Almo*,” which has been considered the *Tomb of Priscilla*, the wife of Abascantius. The high ruin nearly opposite to the tomb of Priscilla, and on the l. of the road, is supposed to be the sepulchre of Geta. Near the ch. of *Domino Vadi*s

are the remains of another tomb, long considered to be that of the Scipios before the real sepulchre was discovered. It is surmounted by a round tower of the middle ages. It appears to have been a circular building faced with travertine, and stands on a square basement. It had 12 niches for statues and a circular roof. About half a mile beyond the Porta San Sebastiano is a massive ruin called the *Tomb of Horatia*; the style of construction and the fragments of marble and ornaments which have been found near it show that it was an imperial work.

*Tombs on the Via Latina.*—Amongst the most recent and important discoveries in the neighbourhood of Rome, none are more interesting than that of these sepulchral chambers.

Those who have travelled from Rome to Albano by the modern post-road will have remarked how the line of sepulchres which bordered the Via Latina, and marks its direction, crosses the modern road diagonally at the 2nd milestone on the Via Appia Nova, and in the direction of Frascati and Tusculum. The farm on the l. of the road here, and extending to the arches of the Claudian Aqueduct, is the *Tenuta of the Arco Travertino del Corvo*—the first name derived from one of the large arches of the aqueduct in that stone, under which the Via Latina passed; the second supposed to be an abbreviation of *Corvinus*, a Roman family who had possessions, as appears from inscriptions discovered hereabouts. In the course of last autumn an enterprising searcher after antiquities, Signor Fortunati, seeing that this district had not been excavated in modern times, set about the work at his own risk and cost, the first result of which was the discovery of the basilica of St. Stephen's, mentioned elsewhere (p. 356), and of extensive substructions of a Roman villa of the family of the *Servilii* originally, and which in later times belonged to that of the *Asinii*. Here were found some good specimens of sculpture of the times of Commodus, and numerous coins. Following up his researches, Sig. F. soon after came on the pavement of the Via Latina,

as the other great highways in the vicinity of Rome, with sepulchral monuments. The road itself consists as usual of polygonal blocks of lava, much worn, with a very wide footway, evidently of the Lower Empire, judging from the careless manner of its construction and the materials employed. On each side have been already dug into two most interesting tombs; that on the rt. preceded by a tetrastyle portico facing the road, followed by an atrium and triclinium paved in mosaic, from which led a double flight of stairs descending into the funereal vaults, which consisted of two large chambers: the outer one, which has been much injured, has a large niche containing a very mutilated marble sarcophagus; the inner one is an oblong chamber 15 ft. long, with a vaulted roof covered with most beautiful and well-preserved bas-reliefs in stucco, and in square and circular compartments, representing nymphs riding on winged and sea monsters, nereids, &c. The side walls and floor were covered with marble slabs, of which a portion still remains *in situ*; whilst around were placed several sepulchral sarcophagi on which were bas-reliefs of excellent sculpture. These sepulchral chambers are considerably below the level of the Via Latina; the last was surmounted probably by a monument similar to the two in brickwork, still standing above-ground and close by. As to the owner of this splendid mausoleum nothing is known. From the *Signa Tegularia* on some bricks employed in its construction, it appears to date from about A.D. 160.

On the opposite side of the road, but less preserved near the surface, is what may be called the *Painted Tomb*, discovered at the end of April of this year; on the level of the road is also a triclinium, from which a single flight of steps descends into a double sepulchral chamber—the outer one surrounded by low arches with paintings of birds, on which rest sarcophagi, some of which appear to have belonged to the family of the *Pancratii*; the inscription upon one being still preserved. The sculpture on these urns shows that they belong to the 3rd

or perhaps to early in the following cent. As we shall see in the catacombs and other sepulchral excavations, the portraits of their owners have been left unfinished, or indeed merely sketched in outline, probably being purchased in this state at the undertaker's shop, who had always a stock in hand, only requiring the inscription and likenesses to be added, the latter of little use in a situation like the present where they could with difficulty be seen. The inner chamber, which is square, has a vaulted roof covered with the most beautiful stucco-reliefs and paintings, the colours of the latter as fresh as when laid on 17 centuries ago. The reliefs represent chiefly subjects relative to the history of the Trojan war, the Judgment of Paris, Achilles at Scyros, Ulysses and Diomed with the Palladium, Philoctetes at Lemnos, Priam at the feet of Achilles, and detached figures of Hercules Citharedes, Jupiter and the Eagle, and a set of lovely groups of Centaurs hunting lions, panthers, &c. There are 8 landscape subjects, with graceful groups of men and animals, in square compartments, and infinite arabesque decorations in relief, almost equalling the fineness of cameos in their execution. Round the base of the vault are remains of a cornice, and at the angles four figures in stucco, all now mutilated, although one of them was perfect when discovered, but which was stolen by some early visitors to the excavation. The walls appear to have been also covered with stucco, but of which not a trace remains. On the floor are several sarcophagi, some of a good period of sculpture, representing the fables of Adonis, of Phædra and Hippolytus, of Bacchus and Ariadne, &c., probably of the time of the Antonines; and in the centre a huge one in marble 9 ft. long, of a much later period, and in the same style as the urns of the family of Theodosius in the ch. of SS. Nazario e Celso at Ravenna. It has places for two bodies, the skeletons of which were nearly entire; the sides and pyramidal or house-roof cover are without any kind of ornament. Dating probably from the 5th or 6th cent., it was evidently placed here long

after the original construction of the tomb; indeed, from the door being enlarged and the vault of the outer chamber broken down, it is clear this sarcophagus, of a semi-barbarous period of art, had nothing to do with the original owners of this magnificent mausoleum. No trace has been yet found to enable the archæologist to fix the date of this second tomb; but from the elaborate nature of the decorations, and from the total absence of cinerary urns, all the monuments being for corpses entire, it cannot date from a later period than the reigns of the Antonines.\*

*Tomb of Vibius Marianus*, near the 6th m. on the Via Cassia, the modern road from Rome to Florence (see p. 267, *Handbook of South Italy*), commonly called the tomb of Nero, for what reason is an enigma. It consists of a massive square urn, covered with a block of marble; in front is an inscription to Vibius Marianus, who was Procurator of Sardinia, Prefect of the 2nd Italian Legion, and a native of Dertona (the modern Tortona), and to his wife Regina Maxima; the monument was raised by their daughter Vibia to her parents, and dates probably from the end of the second century.

*Columbaria*.—On all the great roads leading out of ancient Rome considerable numbers of this class of sepulchres have been found, and particularly on the Appian, Latin, and Flaminian Ways. They bear so great a similarity to each other, that the description of one will, with few exceptions, apply to all. They were called Columbaria, from the rows of little niches, resembling the nests in a modern pigeon-house, which contained the *olla*, or urns, in which the ashes of the dead were deposited. In some cases the ashes are contained in marble urns, on which are engraved the names of the deceased; but they are more generally placed in earthenware *olla*, sunk into the brick-work of these recesses, with the names on a marble tablet above.

\* An account of these interesting discoveries will be found in Sig. L. Fortunati's *Relazione degli Scavi in Via Latina*, Roma, 1858.

These Columbaria, from their construction, were capable of containing the ashes of large numbers of persons: they were more generally set apart for the middle classes, freedmen, and persons attached to the service of great families, and were often erected near the tombs of their patrons. Many of the extensive Columbaria about Rome appear to owe their origin to speculators; in which places for urns were sold, as a certain number of square feet or metres of burying-ground are now-a-days at Kensal Green or Père la Chaise. Such was evidently the origin of the numerous Columbaria recently laid open along the Via Appia and Via Latina, between the tomb of the Scipios and the Aurelian wall.

It will not be out of place here to add a few words on the mode of burial adopted by the Romans at different periods. In early times, and until towards the 3th century of Rome, the bodies of almost all classes were buried entire, as appears to have been also the more usual custom amongst the Etruscans. About the 6th century of Rome burning the remains of the dead became nearly general, although the great Patrician families still continued to follow the ancient mode of interment. During the first Cæsars cremation was universal, and continued to be so until the age of the Antonines, when the system of burying the bodies entire was again introduced, and generally followed in the latter half of the 2nd, the 3rd, and 4th centuries of our era. It is to this latter period that are to be referred most of the large sepulchral urns to be met with in our museums. At a still later period coffins of *terra cotta* became common, especially in the 5th and 6th centuries. It is scarcely necessary to add that the early Christians were interred in coffin-like urns, or in niches in the catacombs, but the bodies always entire; no instance to the contrary, in the hundreds of Christian cemeteries, and from the earliest period, having been yet discovered.

*Tomb in the Vigna di Lazzano*, about  $\frac{1}{2}$  mile beyond the Porta Pia, on the rt. of the gate, near the E. wall of the

Castrum Prætorium, and probably on the line of the Via Patinaria, which led out of the Porta Viminalis. It consists of a cruciform chamber of travertine ornamented with a cornice, and contained three marble sarcophagi covered with bas-reliefs representing Orestes and the Furies, and the Niobides, which have been removed to the Lateran Museum. An upper chamber, supposed to have been circular, had entirely disappeared. The masonry of the existing fragment is of the best kind, but nothing has been discovered to enable us to fix the date of its construction.

The following are the *Columbaria* about Rome best worth visiting:—

*Columbarium called of the Freedmen of Augustus*, on the Appian, beyond the ch. of *Domine quo vadis*, now partly concealed by the vineyard Vagnolini. It had 3 chambers, one of which contained 6 rows of niches for urns. Several inscriptions were found, but most of them, together with the sculptures and marbles, have been removed. 3 plates of this Columbarium have been published by Piranesi. This also appears to have been a burying-place in common, so that there is no authority for the name given to it.

*Columbarium of the Liberti of Livia*, also situated on the Via Appia, immediately beyond the latter, and on the same side of the road, in the Benci vineyard. It was discovered in 1726, and was justly considered by antiquaries as a valuable relic; but it has been recently destroyed, and no trace of the building now exists. It is well known by the works of Gori and Piranesi; the latter published upwards of 300 inscriptions found among the ruins, most of which may now be seen in the Vatican and Capitoline museums.

*Columbaria in the Vigna Codini*, on the Appian Way, immediately beyond the garden in which the tomb of the Scipios is situated. These Columbaria, of which 3 are very well preserved, contain the cinerary urns chiefly of persons attached to the family of the

Cæsars, and are by far the most interesting and instructive monuments of the kind that now exist in Rome or its environs. That most anciently discovered consists of a large square chamber, with a massive pier in the centre, supporting the roof, and pierced throughout with pigeon-holes for receiving urns. An ancient flight of steps leads from the door above into the bottom of the Columbarium, the walls of which were covered with frescoes and arabesques, some of which are still well preserved, representing birds and animals. Near this is a second Columbarium equally capacious, but without the central pier; it is called improperly that of the Liberti of Pompey: in it are several inscriptions to persons attached to the household of the family of the Cæsars, as *Medicus*, *Obstetricæ*, *Argentarius*, *Cinbalistæ*, and to a certain Hymnus Aurelianus, the librarian of the Latin Library in the Portico of Octavia. On the floor are 2 rows of smaller urns belonging to the members of a musical confraternity or club. A third Columbarium, but nearer the road, discovered in 1853, is perhaps the most interesting of the three, and appears to have been tenanted by a superior and more wealthy class of occupants than the other two; it contains what might be designated family vaults, as several of the ollæ or pigeonholes are the property of a single person, purchased, as stated on the inscriptions, to receive the ashes of himself and his descendants, and often enclosed in a larger and decorated recess. The greater number of the inscriptions appear to belong to the time of Tiberius, as many of his household are named—amongst others two employés in the Library of Apollo on the Palatine; a certain Sotericus, librarian of the Greek Library in the Portico of Octavia; Scurranus, a native of the province of Lyons, in France, who had journeyed to Rome, where he died; after his titles on the sepulchral tablet follow the names of the 15 servants who attended on him, with the designations of their several occupations. A curious record, placed by a Roman lady, named

[Rome.]

Synoris Glauconia, over the ashes of her favourite dog, whose portrait heads the inscription, in which he is designated the pet or *delicium* of his mistress. A very touching one in verse, of Julia Prima to her husband, &c. Out of this Columbarium open a series of dark subterranean chambers, excavated in the tufa rock, containing graves of slaves, it being of rare occurrence to find that persons of that class were burned, their bodies being thrown pellmell into pits near the sepulchres of their masters; or, according to others, of Gnostic Christians. The paintings in this Columbarium are well preserved. The larger urns on the floor were placed here long after the original construction of the columbarium.

The triangular space comprised between the Via Appia and Via Latina, and the more modern city wall of Aurelian, appears to have been occupied by numerous Columbaria, forming a vast necropolis. That called the C. of Campana, from its discoverer, near the Porta Latina, contains several well-preserved inscriptions of the time of the early Cæsars. The key of it is kept at the ch. of San Giovanni Evangelista close by.

*Columbarium of Lucius Arruntius, &c.*—Between the Porta Maggiore and the temple of Minerva Medica are two Columbaria situated one on each side of the road which follows the direction of the ancient Via Prænestina. That on the l. hand was constructed (A.D. 6) by L. Arruntius, the consul, to receive the ashes of his freedmen and slaves, as we learn by an inscription found over the entrance in 1736. It has 2 small subterranean chambers with cinerary urns. The other is supposed to have belonged to different plebeian families: it consists of a single chamber, decorated with stucco ornaments on the walls, and a painted ceiling. It has been preserved entire, and the urns and the inscriptions may still be seen in their original positions.

*Columbarium in the Villa Pamfili-Doria.*—A very interesting and exten-

sive series of sepulchral chambers were discovered a few years ago in the grounds of this villa. In one of them are paintings of the story of Niobe and her children, of Hercules and Prometheus, &c. Of some since filled up, the inscriptions found in them have been collected and preserved. Several tombs, marking the line of the Via Aurelia, were found near this Columbarium, and in the grounds of the neighbouring Villa Corsini, but they are now closed.

### § 17. AQUEDUCTS.

No monuments of ancient Rome are at once more picturesque and stupendous than the Aqueducts, and many travellers are more impressed with the grandeur of their long lines of arches, bestriding the plain of the Campagna, than with any ruins within Rome itself. The following are the principal ancient aqueducts, arranged in their chronological order. With the exception of the two first, some vestiges above ground of all the others still remain.

1. *Aqua Appia*, the oldest aqueduct of Rome, constructed by Appius Claudius Cæcus, B.C. 311, after the completion of his Appian Way. It had its source near Rustica, on the Via Collatina, about 5 m. from the city; in later times another aqueduct, the A. Augusta, was added to it, and their united streams entered Rome near the Porta S. Lorenzo (Tiburtina), from which they were carried along the Cælian and Aventine as far as the Porta Trigemina, and were entirely subterranean, except a portion 60 paces long near the Porta Capena. Its waters were distributed over the oldest quarters of the city, and in the Transtiberine region.

Some portions of the watercourse were discovered in 1857 on the declivity of the Aventine, below the ch. of Santa Sabina; it is high and pointed, its course subterranean, and extending to near the Porta Trigemina. The whole length of the Appian aqueduct was 11,190 paces; and its water, from its sources being in the volcanic district, must have been good, and similar to the modern Acqua Vergine.

2. *Anio Vetus*, constructed by Manlius Curius Dentatus, B.C. 272. It had its source near Augusta, in the valley of the Anio, 20 m. beyond Tivoli, and pursued a course of 43 m. to the walls of Rome: only 221 paces were above ground. The only fragment now visible is on the level of the road, and under the A. Marcia, outside of the Porta Maggiore.

3. *Aqua Marcia*, constructed by Q. Marcius Rex, the prætor, B.C. 145. Its source was near the 37th m. on the Via Sublacensis, at the modern *Laghetto di Santa Lucia*. It was subterranean except for the last 6 m. This portion is that magnificent line of arches near the roads to Frascati and Albano, which still forms so grand a feature in the Campagna; but there are strong reasons for believing that a great portion of the existing arches belong to the time of Augustus. The arches now standing are built of peperino. Near the Arco Furba, on the road to Frascati, this aqueduct is crossed by the Claudian, which runs parallel to it for some distance. The specus may be seen in the ruined fragment forming part of the Aurelian wall outside the Porta Maggiore; and its fine channel, 6 ft. in height, built of massive blocks of travertine, within and under the Aurelian wall, and a short way on the rt. of the Porta S. Lorenzo, with the *diverticulum* by which a part of its waters were thrown into the Rivus Herculaneus, which, after being distributed over the Cælian hill, ended near the Porta Capena.

4. *Aqua Tepula*, constructed by Cneius Servilius Cæpio, and L. Cassius

Longinus, B.C. 126. It had its source near the 10th m. on the Via Latina, and was carried into Rome over the Marcian arches. The specus may be seen at the Porta S. Lorenzo and P. Maggiore, between those of the Marcian and the Julian.

5. *Aqua Julia*, constructed by Augustus, B.C. 34, and so called in honour of Julius Cæsar. Its source was 2 m. beyond that of the Tepulan, and the water was conveyed in a channel constructed above that aqueduct, and consequently upon the Marcian arches. The specus may also be seen in the city wall, outside and on the l. of the Porta Maggiore, from whence it passed to the Porta S. Lorenzo, on which is the inscription of the time of Augustus.

6. *Aqua Virgo*, constructed by Augustus, A.U.C. 735. It derives its name from the tradition that its source was pointed out by a young girl to some soldiers. The sources may be seen at the Torre Salona, between the 7th and 8th m. on the Via Collatina. Its course is subterranean, with the exception of about 1240 paces, of which 700 are on arches. It was restored by Nicholas V., under the name of the *Acqua Vergine*, and is still in use. Its water is the best in Rome, and supplies 13 large fountains, including the Fontana di Trevi, those of the Piazza Navona, of the Piazza Farnese, and of the Barcaccia of the Piazza di Spagna, furnishing daily a mass of 66,000 cubic metres of water; it enters Rome on the Pincian hill, near the Porta Pinciana. A portion of the aqueduct which conveyed the *Aqua Virgo* from the Pincian to the Campus Martius may be seen in the house No. 12 of the Via del Nazzareno, near the Stamperia Camerale, before it reaches the Fontana di Trevi. The arches and piers are completely buried in the ground, but on the face of the aqueduct is an interesting inscription stating that they were repaired by Claudius in A.D. 52, after having been ruined (*DISTURBATO*) by Caligula in the construction of his wooden amphitheatre. It is probable that the line of the aqueduct

at this point crossed a public thoroughfare.

7. *Aqua Alsietina*, constructed by Augustus on the rt. bank of the Tiber, for the use of his Naumachia. It was afterwards restored by Trajan, who introduced a new stream collected from sundry sources along the hills on the W. side of the Lake of Bracciano, the ancient sources of the Augustan aqueduct being round the smaller, Lacus Alsietinus, the modern Lago di Martignano, W. of Baccano. It was about 30 m. long. It was again restored by the popes, and especially by Paul V., and now enters the Trastevere, under the name of the *Acqua Paola*. It supplies the fountains in the piazza of St. Peter's, the Fontana Paolina, and turns numerous flour-mills on the declivity of the Janicule, one of its principal uses in ancient times.

8. *Aqua Claudia*, commenced by Caligula, A.D. 36, continued and finished by the emperor Claudius, A.D. 50. Its source was at the 38th m. on the Via Sublacensis. It pursued a course of more than 46 m. in length. For about 36 m. it was subterranean, and for the remaining 10 m. it was carried over arches. Of this magnificent work, a line of arches no less than 6 m. in length still bestrides the Campagna, forming the grandest ruin beyond the walls of Rome. It was repaired by Septimius Severus and by Caracalla. Sixtus V. availed himself of its arches in constructing his aqueduct of the *Acqua Felice*, which has its source near the Osteria de' Pantani, on the road to Palestrina, and supplies the Fontana de' Termini, near the Baths of Diocletian, the Tritone in the Piazza Barberini, the fountain of Monte Cavallo, and 24 others in different parts of the modern city.

9. *Anio Novus*, brought to Rome also by Claudius. Its source was of all the waters the most distant, being near the 42nd m. on the Via Sublacensis. It was the longest of all the aqueducts, no less than 62 m., of which 48 were underground; it entered the city at a higher level than all the



others, on the l. bank of the Tiber. The specus may still be seen above that of the Claudian over the arches of the Porta Maggiore.

From what precedes it will be seen that few modern cities were better supplied with water than ancient Rome; out of the 8 aqueducts on the l. bank of the Tiber, of which we have spoken, only one is still in use, the Aqua Virgo. The great supply was on this side, from sources in the upper valley of the Anio; but as all these, even to the present day, contain a certain quantity of calcareous matter in solution, it is probable the aqueducts became choked up with travertine concretions and rendered useless. This was certainly the case with the Anio Novus, as we see at the Villa Braschi near Tivoli (see p. 333). In consequence of the sources from which the modern aqueducts of Rome derive their supplies being situated in the volcanic strata, the water is excellent and salubrious, and unattended with detriment, from deposit or incrustation, to the aqueducts which convey it. Such are the Acque Vergine, Felice, and Paola.

The aqueducts that entered Rome on the l. bank of the Tiber, with the single exception of the Acqua Vergine, did so nearly at the same spot, between the Porta Tiburtina (St. Lorenzo) and Porta Prænestina (Maggiore), the highest point on this side of the city \* (about 150 ft. on the surface, and above the sea, and superior to the levels of the Cælian, Capitoline, and Quirinal, which rendered the distribution of their waters over the whole of the ancient city possible. The

point to which all these aqueducts converged was known by the name of *Specus Vetus*, so called from a very ancient temple of Hope, which dated from the 3rd century of Rome.

The following table shows the level of the bottom of the channels of the several ancient aqueducts, where they entered Rome, at the Porta Maggiore:—

	Eng. Feet.
Aqua Appia . . . .	121
Anio Vetus . . . .	149
Aqua Marcia . . . .	173
Aqua Tepula . . . .	182
Aqua Julia . . . .	191
Aqua Claudia . . . .	203
Anio Novus . . . .	212

## § 18. MISCELLANEOUS.

*Tarpeian Rock.*— On the south-eastern summit of the Capitoline hill, which faces the Palatine and is now called the Monte Caprino, antiquaries place this celebrated rock. It is surrounded by buildings, and covered with the garden annexed to the Instituto Archæologico and the German hospital: the soil has accumulated in such considerable quantities at the base as to have taken away considerably from its height; but enough remains to mark

\* It may prove useful to insert a table of the greatest height (above the sea) of the principal hills about Rome:—

	Eng. Ft.
Janiculum, at S. Pietro in Montorio . .	197
Esquiline, at Sta. Maria Maggiore . .	187½
Palatine, ch. of Sta. Buenaventura . .	170½
Viminal, at St. Lorenzo Pane-Perna . .	170½
Cælian, floor of St. Giovanni in Laterane . .	168½
Capitoline, floor of ch. of Ara Cœli . .	159
Pincian, floor of ch. of la Trinità de' Monti . .	159½
Quirinal, ground floor of Pope's Palace .	157½
Aventine, floor of ch. of St. Alessio . .	155½
Vatican, floor of St. Peter's . . . .	99

“ the steep  
Tarpeian, fittest goal of Treason's race,  
The promontory whence the Traitor's leap  
Cured all ambition.” *Childe Harold.*

There are two precipices, however, which enjoy this celebrated name. If we enter from the Piazza di Ara Cœli, by the Via di Tor di Specchi, the first lane on the l. will bring us to an open court, in which one front of the precipice may be seen, beneath the

Palazzo Caffarelli. On the other side of the hill, towards the Palatine, in the gardens of the German Hospital, on the Monte Caprino, we may look down on another abrupt precipice which cannot be much less than 70 feet in height. Both consist of a mass of red volcanic tufa, belonging to the most ancient igneous productions of the Lætan volcanoes. The latter is the cliff more generally shown to strangers as the Tarpeian Rock. The custode of the Instituto Archæologico keeps the key of the garden; it may also be seen from below in the court-yard of the house No. 18 in the Via di Monte Caprino. This certainly answers better to the descriptions of ancient authors; for Dionysius tells us that Cassius was hurled down from the precipice in view of the people assembled in the Forum, which could only have occurred on this side of the hill; there would seem, therefore, to be more reason for regarding it as the "Traitor's Leap."

*Mamertine Prisons*, on the declivity of the Capitoline, near the arch of Septimius Severus. This celebrated prison is one of the few existing works of the kingly period: it is built in the most massive style of Etruscan architecture. It was begun by Ancus Martius, and enlarged by Servius Tullius, from whom it took the name of Tullian. It consists of two chambers or cells: the upper one is still below the level of the surrounding soil. Livy mentions the prisons of Servius Tullius in the following interesting passage (lib. i. cap. 33):—"Carcer ad terrorem increscentis audacie, media urbe, imminens Foro, adificatur." In another passage, in his 34th book, describing the punishment of Quintus Pleminius, he says, "In inferiorem demissus carcerem est, necatusque." The first of these passages at once sets at rest all question as to the locality, and the latter distinctly points to the lower of the 2 prisons which are still visible. If any other evidence were required, it is supplied by Sallust; and we think that it is hardly possible to imagine any ancient description more applicable than that in which

this historian relates the circumstances attending the fate of the accomplices of Catiline:—"In the prison called the Tullian," he says, "there is a place about 10 feet deep, when you have descended a little to the l.: it is surrounded on the sides by walls, and is closed above by a vaulted roof of stone. The appearance of it, from the filth, the darkness, and the smell, is terrific." To these interesting facts we will simply add that the peculiar style of their construction proves a very high antiquity, approaching to that which we see in the Etruscan monuments of Cære, and of other sites anterior to the Roman period. The prison consists of 2 chambers, evidently excavated in the tufa rock, and placed one over the other. They are situated some feet beneath the ch. of S. Giuseppe dei Falegnami. A flight of 28 steps conducts us to the upper chamber, into which a modern door has been opened for the accommodation of the devotees, who are attracted by the Church tradition which has given peculiar sanctity to the spot. This chamber is about 16 feet high, 30 feet in length, and 22 in breadth; and is constructed with large masses of peperino, without cement. This is considered the most ancient portion of the prison, and the original construction of Ancus Martius. The lower cell, called the Tullian prison, forms nearly two-thirds of a hollow globe 20 ft. in diameter, originally *loutumia* or a quarry. Its sides are formed, like those of the upper chamber, of large masses of peperino, arranged in 4 courses, converging towards the roof, not on the principle of an arch, but extending horizontally to a centre, as in some of the tombs at Tarquinii and Cære. On examining the stones which form the roof of this lower chamber, it will be seen that they are held together by strong cramps of iron. In the centre of the vault is a circular aperture, through which it is supposed the prisoners were let down into it. It is hardly possible to imagine a more horrible dungeon. Admitting that these are the Mamertine prisons, it must have been in this cell that Jugurtha was starved to death;

that the accomplices of Catiline were strangled by order of Cicero; and that Sejanus, the minister of Tiberius, was executed. It would appear that the Mamertine prisons were exclusively reserved for state criminals, which will meet the argument advanced by some of the older antiquaries, who considered their small size insufficient for the requirements of the population. The well-known passage of Juvenal, referring to those happy times under the kings and tribunes when one place of confinement was sufficient for all the criminals of Rome, is considered to allude distinctly to this prison:—

“ Felices proavorum atavos, felicia dicas  
 Sæcula, qui quondam sub Regibus atque Tri-  
 bunis  
 Viderunt uno contentam carcere Romam.”  
*Sat. iii.*

We know from Livy that the decemvir Appius Claudius constructed a prison for plebeian offenders near the Forum Olitorium; and other authorities might be adduced which strengthen the opinion that the Mamertine prisons were peculiarly set apart for political prisoners, and were consequently not disqualified by their size for the necessities of the state. The following inscription on the frieze upon the front, C. VIBIUS . C. F. RVFINVS . M. COCCEIVS . NERVA . COS . EX . S . C., records the names of the 2 consuls by whom the prison is supposed to have been repaired, A.D. 22. The Scalæ Gemoniæ, from which the bodies of executed criminals were exposed to the people, were in front of the prison, towards the Forum. The Church tradition has consecrated this prison as the place in which St. Peter was confined by order of Nero. The pillar to which he was bound is shown, together with the fountain which miraculously sprang up to enable him to baptize his gaolers, Processus and Martinianus; although it is distinctly alluded to by Plutarch in the exclamation of Jugurtha when thrown into the prison. The upper chamber is fitted up as an oratory, dedicated to the Apostle. The ch. above it, dedicated to S. Giuseppe de' Falegnami, the pa-

tron of the Roman joiners, was built in 1539.

*Cloaca Maxima*, a subterranean canal, extending through the Velabrum to the river, well known as the opening of the great common sewer of ancient Rome into the Tiber. This stupendous work is a lasting memorial of early Roman architecture. It is still as firm as when its foundations were first laid, and is one of the very few monuments of Rome whose antiquity has never been assailed by the scepticism of antiquaries. It was built by Tarquinius Priscus, the 5th king of Rome, 150 years after the foundation of the city, for the purpose of draining the marshy ground between the Palatine and the Capitoline hills. Livy records the fact in the following passage:—  
*“ Infima urbis loca circa Forum, aliasque interjectas collibus convalles, quia ex planis locis haud facile evehebant aquas, cloacis e fastigio in Tiberim ductis siccat.”*—Lib. i., c. 38. Strabo says that a waggon laden with hay might have passed through the cloaca in some places; and Dionysius describes it as one of the most striking evidences of the greatness of the Romans in his time. Pliny speaks of it with admiration, and expresses surprise that it had lasted for 700 years, unaffected by earthquakes, by the inundations of the Tiber, by the masses which had rolled into its channel, and by the weight of ruins which had fallen over it. Nearly 25 centuries have now passed over since its foundation, and this noble structure of the Roman kings still serves its original purpose. There are no other remains of ancient Rome which present so many elements of durability, and promise more to excite the admiration of posterity for an equal lapse of centuries. The archway where it opens on the Tiber is composed of 3 concentric courses of large blocks of that variety of peperino called *gabina*, put together without cement. The borings executed by Lenotte give this archway a height of at least 12 feet where it enters the Tiber; but the surface of the river rarely sinks more than 4 feet below the keystone. The

interior of the sewer is constructed of red volcanic tufa, similar to that of the Tarpeian rock. Many of the blocks are more than 5 feet in length, and nearly 3 feet in thickness. The length of the cloaca, from opposite the ch. of St. Giorgio in Velabro to the Tiber, is 800 feet; it forms two bends, passes before the façade of the ch. of Sta. Maria in Cosmedin, and nearly under (a little to the rt. of) the round Temple of Mater Matuta (Vesta). The engineer who executed the work had provided for the cleansing of the channel, 1st, by a considerable fall; 2ndly, by the oblique angle of 60° at which it enters the Tiber; and 3rdly, by the gradual contraction of the diameter from 13 to 10½ feet. In consequence of the rise in the level of the bed of the Tiber, this channel has been choked up to at least 2-5ths of its original height. The part which may be most conveniently examined is near the arch of Janus, following a narrow alley opposite the ch. of S. Giorgio in Velabro; from this point the channel is entire throughout its course to the river, into which it opens at a short distance below the Ponte Rotto. This portion was the only part covered in originally, an open drain extending to it, from the site of the Lake of Curtius, the Forum, and the Velabrum. At a subsequent period this open canal was also arched over, as we may see under the floor of the Basilica Julia, where it still serves for its original purpose. Close to its extremity, in the Velabrum, is a bright clear spring, called the *Acqua Argentina*, still held in repute by the lower orders as a remedy in certain maladies: it is considered by some antiquaries as one of the sources of the Lake of Juturna, and as the spot where Castor and Pollux were seen watering their horses after the battle of the Lake Regillus. Higher up is a more copious one, issuing from beneath an arch of brickwork: it is used as a washing-place by the poor inhabitants of the quarter.

*Quay called the Pulchrum Littus.*—At the mouth of the Cloaca Maxima we may trace the commencement of a

line of wall, built of large blocks of travertine, which evidently formed a quay or embankment on the l. bank of the Tiber. Its construction would seem to refer it to the period of the kings, and it may possibly be identified with the *καλὴ ἀκτὴ*, or the “pulchrum littus,” mentioned by Plutarch in his description of the house of Romulus. A road led from this quay to the foot of the Palatine.

*Agger and Walls of Servius Tullius.*—In the grounds of the Villa Barberini, on the l. of the Via di Porta Pia, among the ruins of the house of Sallust, are vestiges of this celebrated rampart, which may be traced in the rear of the Baths of Diocletian, through the Villa Negroni, to behind the church of St. Antonio on the Esquiline, and the arch of Gallienus, in different parts of its north-eastern circuit. The most perfect fragment is that in the gardens of the Villa Negroni, now Massimi. At this angle of the Servian circumvallation the Agger is said to have been 50 feet broad and a mile in length; the ditch which protected it was 100 feet wide and 30 feet deep; they have subsequently had imperial constructions placed on them, or rather outside the wall. 2 very fine portions of the walls of Servius Tullius have been recently discovered in the Vigna of the Collegio Romano on the S. side of the Aventine, not far from the ch. of Sta. Prisca (opposite to which is the gate leading to them), composed of large quadri lateral blocks of tufa quarried near the spot; these blocks are laid alternately long and cross ways, as in Etruscan constructions; and another fragment on the declivity of the Aventine, overlooking the Tiber, in the gardens below the ch. of Sta. Sabina, the continuation of the Servian wall towards the Porta Trigemina.

*Campus Sceleratus.*—Near the point where the Strada di Porta Pia is intersected by the Via del Macciao stood the Porta Collina of the walls of Servius Tullius; outside which, in the space between it and the Aurelian wall, antiquaries place the Campus Scele-

ratus, the spot where the vestal virgins who had broken their vows were buried alive, like the nuns in the middle ages.

*House and Gardens of Sallust.*—The gardens of the Vigna Barberini, in the Via di Porta Pia, enclose some interesting objects. Besides the Agger of Servius Tullius, we find there the ruins of the Temple of Venus Erycina, the Circus Apollinaris, and vestiges of the luxurious palace of the historian Sallust, the favourite retreat of Nero, Nerva, Aurelian, and other emperors. It was destroyed by Alaric, and little now remains but traces of foundations. Extensive ruins, belonging probably to the carceres of the Circus, exist in the neighbouring villa Rignano-Massimo (see p. 49).

*Portico of Octavia*, erected by Augustus on the site of that raised by Quintus Metellus, and near the theatre of Marcellus, as a place to which the spectators might retire for shelter in case of rain. Of all the edifices of ancient Rome, the architectural disposition of none is better known, a considerable portion of the plan of it and of the temples within its area being preserved on the general one of the ancient city (the *Pianta Capitolina*) preserved in the Capitoline Museum. It appears to have formed a parallelogram, surrounded by a double arcade, supported by 270 columns, enclosing an open space, in the centre of which stood the temples of Jupiter and Juno, erected by the Greek architects Batracus and Sannus. The ruins which now remain are situated in the Pescheria, the modern fish-market, one of the filthiest quarters in Rome, and formed the entrance to the portico. This vestibule had 2 fronts, each adorned with 4 fluted columns and 2 pilasters of white marble of the Corinthian order, supporting an entablature and pediment. The portico was destroyed by fire in the reign of Titus, and was restored by Septimius Severus and Caracalla. Two columns of the fragment now remaining disappeared in this fire, and the restorations of Septimius Severus may easily be recognised in the large brick arch con-

structed to supply their place, as a support to the entablature. The 2 pillars and pilasters in the front, and the 2 pillars and 1 pilaster in the inner row, towards the portico, are sufficient to show the magnificence of the original building: the style of the existing ruin is grand and simple, and the proportions and details are in every respect worthy of the Augustan age. On the architrave is an inscription recording the restorations by Septimius Severus and Caracalla. The portico is celebrated by ancient writers for its Greek and Latin libraries, which stood behind the temples, and its valuable collections of statuary and painting, among which were the Cupid of Praxiteles, a Venus by Phidias, an Æsculapius and a Diana by Praxiteles, &c. Most of these doubtless perished in the fire; but the group of Mars and Cupid, in the Villa Ludovisi, is said to have been discovered within the precincts of the portico. Santo Bartoli tells us that the Venus de' Medici was also found here, in opposition to those writers who state that it was discovered among the ruins of Hadrian's villa near Tivoli. In the house No. 12 in the Via della Tribuna di S. Maria in Campitelli are 3 columns and a portion of the Cella of the Temple of Jupiter, which stood, as we have seen, in the area of the portico. And in the dirty alley on the l. of the ruins in the Pescheria, are 2 Corinthian columns built into a wall, which formed a part of the portico.

*Vivarium and Spoliarium.*—At the base of the Cælian hill, extending from below the Passionist Convent of S. Giovanni e Paolo to the Coliseum, are some extensive ruins, which are considered to belong to the ancient Vivarium, the place in which the wild beasts were kept before they were turned into the arena. Below the convent they consist of 8 immense arches of blocks of travertine: there are 2 stories, the lower is now interred. The older antiquaries gave them the name of Curia Hostilia, but their position and arrangement sufficiently justify their modern name; more recent authors, however, suppose that these arches

were destined to support the area in which was placed the Temple of Claudius, now occupied by the garden and grounds of the convent. Beneath are some subterranean caverns, excavated in the tufa as quarries in ancient times, which still retain marks of the workmen's tools.

*Prætorian Camp*, built by Sejanus, the minister of Tiberius, outside the walls of Servius Tullius. It is now occupied by the Villa Maccao, an extensive vineyard of the Jesuits, situated at a short distance behind the Baths of Diocletian. The camp was dismantled by Constantine, and 3 sides of the enclosure were included by Aurelian in his new wall. To this circumstance we are indebted for the preservation of the exact form of this celebrated camp, memorable as the scene of the principal revolutions which occurred during the first 3 centuries of the Christian era. The vineyard no doubt conceals much of the ancient foundations; but considerable remains of the corridors are still visible, retaining in some places their stucco and even their paintings. Several inscriptions have been found from time to time, confirming the history of the locality. The circuit of the 3 sides, which now forms a quadrangular projection in the city walls, is stated to be 5400 feet. A part of the southern side has been roughly rebuilt with large and irregular stones, probably the work of Belisarius. There is a coin of Claudius, on which this camp is represented.

*Reservoir or Nymphæum, called the Trophies of Marius*, a picturesque ruin at the head of the Via Maggiore, so called from the trophies now on the balustrade in front of the Capitol which were found here. There is no longer any doubt that the name of Marius has been erroneously applied both to the trophies themselves and to this ruin. Winckelmann regards the style of the sculpture of these trophies as indicating the age of Domitian; and more recent writers have referred them and the building on which they

stood to an age as late as Alexander Severus. Excavations made a few years back by the French Academy fully confirmed the opinion of Piranesi, that this ruin was either a reservoir for the waters of one of the aqueducts, or a fountain. He found by measurement that the building must have served as the reservoir of the Aqua Julia, which was conveyed from the Porta S. Lorenzo by an aqueduct, of which 6 arches are still standing. Fabretti considered that it must have served likewise as one of the reservoirs of the Claudian aqueduct, whose waters were brought to it from the Porta Maggiore. Nibby refers the building to Septimius Severus, who restored the aqueducts, but agrees with the other authorities in considering it a reservoir. From the works of art which have been found in the vicinity, the monument appears to have been richly decorated.

*Fountain of Egeria*, placed by the more ancient Roman antiquaries, in opposition to all classical authority, in the valley of the Almo, now called the Valle Caffarella, about a mile from the Porta di San Sebastiano, and immediately under the so-called Temple of Bacchus, midway between the modern high road to Naples and the Via Appia. It is a mere vaulted chamber with niches, hollowed out of a steep bank, and built chiefly of reticulated brickwork, which appears from its construction not to be older than the reign of Vespasian. It has 3 niches on each of the sides, and a larger one at the extremity, containing a recumbent male statue much mutilated. The interest of the spot was derived from the tradition that it represents the sacred fountain where Numa held his nightly consultations with the nymph, and which he dedicated to the Muses in order that they might there hold counsel with Egeria. The authority for this tradition is the following passage from Livy (lib. i. 21):—

“Lucus erat quem medium ex opaco specus fons perenni rigabat aqua: quo quia se persepe Numa sine arbitris, velut ad congressum deæ, interferebat, Camœnis eum lucum sacrauit; quod

earum ibi consilia cum conjuge sua Egeria essent."

The older antiquaries implicitly believed the tradition, and a few years since the Romans still repaired to the grotto on the first Sunday in May to drink the water, which they considered to possess medicinal virtues, being impregnated with carbonic acid gas, like many issuing from the volcanic strata. For nearly 3 centuries the name prevailed almost without contradiction; but since the recent excavations it has been generally admitted that, even if the valley of the Almo had been the Egerian valley described by Juvenal, the grotto is merely one of several similar cells that formerly existed in it, and that it had been converted either into a nymphæum or a bath. The discovery of small reservoirs around the spot, the remains of conduits still traceable in walls of the chamber, of passages for collecting the water from the springs in the hill behind, and the copious supply which continually flows through the building, give great weight to this opinion. Perhaps the best explanation of the poetical legend is that expressed so beautifully by Lord Byron:—

"Egeria! sweet creation of some heart  
Which found no mortal resting-place so fair  
As thine ideal breast: whate'er thou art  
Or wert,—a young Aurora of the air,  
'The nympholepsy of some fond despair;  
Or, it might be, a beauty of the earth,  
Who found a more than common votary there,  
'Too much adoring; whatsoe'er thy birth,  
Thou wert a beautiful thought, and softly bodied  
forth."

From the fragments of various kinds which have been found among the ruins, it appears that the grotto was paved with green porphyry, and the walls covered with slabs of marble. The ruin is now clothed with moss and evergreens, the *Adiantum capillus* waves over the fountain, and long tufts of creeping plants hang over its roof. The quiet seclusion of the spot is well calculated to make the traveller desire to be a believer in the truth of the tradition.

The real position of the Egerian valley was immediately outside the

ancient Porta Capena, and within the present walls, on the l. of the modern municipal nursery-grounds, and the ch. of S. Sisto, which stands nearly upon the site of the grove of the Camænæ, alluded to by Livy, and by Juvenal in the well-known verses of the 3rd Satire (see p. 318).

### § 19. OBELISKS.

There are no monuments of Rome of such undoubted antiquity as the stupendous obelisks which the emperors brought from Egypt as memorials of their triumphs, and which the popes have so judiciously applied to the decoration of the modern city. Sixtus V. has the honour of having first employed them for this purpose. The obelisk of the Vatican was the first raised, and Fontana was considered by the engineers of the 16th century to have accomplished a task not far short of a miracle when he successfully placed it on its pedestal. The following is a list of the obelisks in the order of their erection on their present sites.

*Obelisk of the Vatican*, erected by Sixtus V. in 1586. This obelisk is one solid mass of red granite without hieroglyphics. It was found in the circus of Nero, and is therefore standing not far from its original situation. It was brought from Heliopolis to Rome in the reign of Caligula. The account of its voyage is given by Pliny, who says that the ship which carried it was nearly as long as the left side of the port of Ostia. Suetonius confirms the immense magnitude of this ship, by telling us that it was sunk by Claudius to form the foundation of the pier which he constructed at the mouth of

his new harbour, near the mouth of the Tiber and the modern Porto. The obelisk previous to its removal stood nearly on the site now covered by the sacristy of St. Peter's. It is the only one in Rome which was found in the place it was originally intended for, which may account for its being still entire. As stated above, it was placed on the present pedestal in 1586 by the celebrated architect Domenico Fontana, who has left a highly interesting account of the operation. No less than 500 plans had been submitted to the pope by different engineers and architects, but the result fully justified his choice. 600 men, 140 horses, and 46 cranes were employed in the removal. Fontana calculated the weight of the mass at 963,537 Roman pounds; the expense of the operation was 37,975 scudi; the value of the machinery and materials, amounting to half this sum, was presented to Fontana by the pope as a reward for his successful services. The operation is described at length by the writers of the time, and a fresco representation of it is painted on one of the walls in the Vatican library (see p. 215). Many curious facts connected with the process are mentioned:—the ceremony was preceded by the celebration of high mass in St. Peter's; the pope pronounced a solemn benediction on Fontana and the workmen; and it was ordered that no one should speak during the operation, on pain of death. It is stated, however, that the process would have failed from the tension of the ropes, if a man named Bresca had not infringed the order by calling upon the workmen to wet the ropes. The common story of travellers attributes this suggestion to an English sailor, but there is not the slightest ground for the statement. The Bresca family, indeed, still possess the privilege of supplying St. Peter's with palm-leaves (which are brought from the vicinity of Bordighera, in Liguria, whence the Brescas originally came) on Palm Sunday, which Sixtus V. granted them as an acknowledgment of the service of their ancestor on this occasion. The height of the shaft,

exclusive of all the ornaments, is 82 ft. 6 in.; the height of the whole from the ground to the top of the bronze cross is 132 ft. 2 in.; its weight 360 tons; the breadth of the base is 8 ft. 10 in. The cross at the top was renewed in 1740, when some relics of our Saviour were deposited in a perforation made to receive them. The following is the dedication by Caligula to Augustus and Tiberius, which is still visible on 2 sides of the lower part of the shaft:—DIVO. CAES. DIVI . IVLII . F. AVGVSTO —. TI. CAESARI DIVI . AVG. F. — AVGVSTO SACRVM.

*Obelisk of S. Maria Maggiore*, erected also in 1587 by Fontana, and during the pontificate of Sixtus V. It is of red granite, broken into three or four pieces, and is without hieroglyphics. It was one of a pair which originally flanked the entrance to the mausoleum of Augustus. They are supposed to have been brought from Egypt by Claudius, A.D. 57. The present one was disinterred by Sixtus V.; the other was placed on the Monte Cavallo by Pius VI. The height of this obelisk, without the ornaments and base, is 48 ft. 5 in.

*Obelisk of the Lateran*, the largest obelisk now known, erected equally by Fontana, in the pontificate of Sixtus V., in 1588. It is of red granite and is covered with hieroglyphics. It was brought from Heliopolis to Alexandria by Constantine the Great, and was removed to Rome by his son Constantius, who placed it on the spina of the Circus Maximus. It was conveyed from Alexandria to the mouth of the Tiber in a vessel of 300 oars, and was landed 3 m. below Rome, A.D. 357. According to Champollion's interpretation of the hieroglyphics upon it, it commemorates Thothmes IV. of the 18th dynasty, the Mæris of the Greeks. When it was discovered it was lying in the Circus Maximus, broken into 3 pieces. In order to adapt these fragments, it was necessary to cut off a portion of the lower part; notwithstanding this, it is still the loftiest obelisk in Rome. The height of the



shaft, without the ornaments and base, is 105 ft. 7 in.; the whole height from the ground to the cross is 141 ft. The sides are of unequal breadth at the base: two measure 9 ft. 8½ in., the other two only 9 ft.; one of these sides is slightly convex. The weight of the shaft has been estimated at 455 tons.

*Obelisk of the Piazza del Popolo*, erected by Fontana in 1589, during the pontificate of Sixtus V. It is of red granite, broken into 3 pieces, and is covered with hieroglyphics. This is one of the most interesting obelisks which have been preserved. It stood before the Temple of the Sun at Heliopolis, where, according to Champollion, it was erected by one of the two brothers Maudouci and Susirei, who reigned before Rhamses II.: whilst Lepsius attributes it to Meneptha, only 1500 years before our era, and Ungarelli to Rhamses III. (Sesostris). It was removed to Rome by Augustus after the conquest of Egypt, and placed in the Circus Maximus. It had fallen from its pedestal in the time of Valentinian, and remained buried until 1587, when Sixtus V. removed it to its present site. The height of the shaft, without base or ornaments, is 78½ feet; the entire height from the ground to the top of the cross is about 112 feet. On the sides facing the Porta del Popolo and the Corso is the following inscription, showing that Augustus renewed the dedication to the Sun:—IMP. CAES. DIVI . F. — AVGVSTVS — PONTIFEX . MAXIMVS — IMP. XII. COS . XI. TRIB . POT. XIV. — AEGVPTO . IN. POTESTATEM . — POPVLI . ROMANI . REDACTA. — SOLI . DONVM . DEDIT.

*Obelisk of the Piazza Navona*, erected in 1651 by Bernini, in the centre of his great fountain, during the pontificate of Innocent X. It was formerly called the Pamphilian Obelisk, in honour of the pope's family name. It is of red granite, covered with hieroglyphics, and is broken into 5 pieces. It was found in the Circus of Romulus, near the Via Appia, and from the style of the hieroglyphics is now supposed to be a

Roman work of the time of Domitian. It was made, however, the subject of a long and elaborate dissertation by Father Kircher, who endeavoured to show that it was one of the obelisks of Heliopolis, but this conjecture has been exploded by modern researches. In its present position it stands on a rock about 40 ft high. The height of the shaft itself is 51 ft.

*Obelisk of the Piazza della Minerva*, erected in 1667 by Bernini, in the pontificate of Alexander VII. It is a small obelisk of Egyptian granite with hieroglyphics indicating that it dates from the reign of Hophres, a king of the 26th dynasty; it is supposed to have been one of a pair which stood in front of the temple of Isis and Serapis in the Campus Martius, whose site is now occupied by the gardens of the Dominican convent of the Minerva. Both these obelisks were found here in 1665; one was erected in front of the Pantheon; the other, the one now before us, was placed by Bernini in the worst taste on the back of a marble elephant, the work of Ercole Ferrata. Its height without the base is about 17 ft.

*Obelisk of the Pantheon*, erected in 1711 by Clement XI. It is a small obelisk of Egyptian granite, with hieroglyphics of the time of Psammitichus II., the fellow of the preceding one. It stands in the midst of the fountain of the Piazza, to which it was removed by Clement XI. Its height without the base is about 17 feet.

*Obelisk of the Monte Cavallo*, erected in 1786 by Antinori, in the pontificate of Pius VI. It is of red granite, without hieroglyphics, and is broken into 2 or 3 pieces. It formerly stood in front of the mausoleum of Augustus, being the fellow of that in front of S. Maria Maggiore, and was consequently brought from Egypt by Claudius, A.D. 57. The height of the shaft, without the base, is 45 feet. At the sides of this obelisk stand the *Colossi of the Equestrian Group* which have been called Castor

and Pollux by recent antiquaries. They are undoubtedly of Grecian workmanship, and, if we could believe the Latin inscription on the pedestals, they are the work of Phidias and Praxiteles. But as they were found in the Baths of Constantine, there is good reason to doubt the truth of the inscriptions; the statues are evidently centuries older than the age of Constantine, and no inscriptions of his time can be worth much as authority. Canova entertained no doubt of their Greek origin, and admired their fine anatomy and action.

*Obelisk of the Trinità dei Monti*, erected also by Antinori in 1789, during the pontificate of Pius VI., an obelisk of red granite, with hieroglyphics. It formerly stood in the Circus of Sallust. The height of the shaft, without the base and ornaments, is about 48 feet.

*Obelisk of Monte Citorio*, also erected in 1792 by Antinori, an obelisk of red granite, covered with hieroglyphics, and broken into 5 pieces. This is one of the most celebrated of these monuments: it has been illustrated with great learning, and has been admired for the remarkable beauty of the hieroglyphics which remain. According to Lepsius' interpretation of these hieroglyphics, it was erected in honour of Psammitichus I., of the 26th dynasty,  $6\frac{1}{2}$  centuries before Christ. It was brought to Rome by Augustus, from Heliopolis, and placed in the Campus Martius, where, as we learn from the well-known description of Pliny, it was used in the construction of a celebrated gnomon or sun-dial. It was first discovered, underground behind the ch. of S. Lorenzo in Lucina, in the time of Julius II., but was not removed until that of Pius VI. The fragments of the Aurelian column, which was found near where this obelisk now stands, were employed to repair it, and to form the pedestal. The height of the shaft without the base and ornaments is 72 feet; the height of the whole, from the ground to the top of the bronze globe, is 134½ feet.

*Obelisk of Monte Pincio*, sometimes called della Passeggiata, from being placed in the centre of the handsome public promenade on the Pincian, in 1822, by Pius VII.: a small granite obelisk, with hieroglyphics, found near the ch. of Santa Croce in Gerusalemme, on the site of the Circus Varianus. According to Champollion's interpretation of the hieroglyphics, it was erected in honour of Antinous, in the name of Hadrian and Sabina. The height of the shaft without the base is 30 feet.

There is a small obelisk in the grounds of the Villa Mattei, on the Cælian, found near the Capitol. It is partly ancient, and was found, with that of the Minerva, on the site of the temple of Isis. It bears an hieroglyphical inscription of the time of Psammitichus II.

## § 20. BUILDINGS OF THE MIDDLE AGES.

*House of Cola di Rienzo*, called by the people that of Pilate, and formerly described as the Torre di Manzone, a remarkable brick building of 2 stories, at the end of the Vicolo della Fontanella, near the Temple of Fortuna Virilis, and the E. side of the Ponte Rotto. This strange and incongruous structure is covered with fragments of columns and ancient ornaments of various periods, capriciously thrown together, without any regard to the principles of taste or architectural uniformity. On the side fronting the V. della Fontanella is an arch, supposed to have been once a doorway, over which is a long inscription, which has

given rise to more than the usual amount of antiquarian controversy. It is in the worst style of the old rhyming verse, of which the last 5 lines may be quoted as an example:—

“Primus de primis magnus Nicolaus ab imis,  
Erexit patrum decus ob renovare suorum,  
Stat Patris Crescens matrisque Theodora  
nomen,  
Hoc culmen clarum caro de pignore gessit,  
Davidi tribuit qui Pater exhibuit.”

At the upper part of this inscription are numerous initial letters, which would be an inexplicable enigma to any but a Roman antiquary; the Padre Gabrini, however has endeavoured to show that they represent the titles of Rienzo, the last of the Roman tribunes: the following explanation of a part of them may be received as a specimen of the whole:—N. T. S. C. L. P. T. F. G. R. S. NIC. D. D. T. D. D. F. S. *Nicolaus, Tribunus, Severus, Clemens, Laurenti (Liberator?), P. (Patria?), Teuthonici, Filius, Gabrini, Roma, Servator, Nicolaus, dedit, domum, totam, Davidi, Dilecto, Filio, suo.* This conjecture assumes that the long Latin inscription refers also to Cola and to the bequest of the house to his son David. Whatever may be thought of the ingenuity or imagination of the antiquary, it is certain that this pompous phraseology corresponds with the titles assumed by Cola di Rienzo in his official acts. In that extraordinary document, dated from the Piazza of St. John Lateran, Aug. 1. 1347, citing the emperors and electors to appear before him, which will be found quoted by Zeferino Re, in his curious work ‘*La Vita di Cola di Rienzo*,’ published at Forlì in 1828, the Tribune styles himself, “*Nicola severo e clemente, liberatore di Roma, zelatore dell’ Italia, amatore del mondo intero, Tribuno augusto.*” On the architrave of one of the windows is the following inscription, ascribed by the antiquaries to Petrarch:—ADSV. ROMANIS. GRANDIS. HONOR. POPVLIS. It can hardly be expected that the true meaning of these inscriptions can ever be much more than mere matter of conjecture; and it would be an unprofitable task to pursue the subject further. It will be sufficient to state

that recent antiquaries consider the architecture to belong to the 11th century, and gather from the inscriptions that Nicholas, son of Crescentius and Theodora, fortified the house and gave it to David his son; that this Crescentius was the son of the celebrated patrician who roused the people against the Emperor Otho III.; and that the building may have been inhabited by Nicola di Rienzo 3 centuries later (1347). Other writers suppose that it was destroyed 1313 by Arlotto degli Stefaneschi, and rebuilt by the Roman tribune in its present form. The popular tradition is in favour of this opinion, and there is no doubt that the interest of the building is entirely derived from its presumed connection with the “*Spirto gentil*” of Petrarch, to whom the author of Childe Harold has given additional immortality:—

“Then turn we to her latest tribune’s name,  
From her ten thousand tyrants turn to thee,  
Redeemer of dark centuries of shame—  
The friend of Petrarch—hope of Italy—  
Rienzi! last of Romans! While the tree  
Of Freedom’s wither’d trunk puts forth a leaf,  
Even for thy tomb a garland let it be—  
The forum’s champion, and the people’s chief—  
Her new-born Numa thou—with reign, alas!  
too brief.”

The style of the building and its decorations marks the period when art was at its lowest ebb; and the strange collection of ornaments and fragments of antiquity may perhaps be regarded as an apt illustration of the taste and character of “the last of the Roman Tribunes.”

*Tor de’ Conti*, a huge brick tower at the foot of the Quirinal, in the street of the same name, and near the Piazza delle Carette, erected by Nicholas I. in 858, and rebuilt in 1216 by Innocent III., both popes being of the Conti family, from whom it derives its name. It formed, like the other towers of the same kind, a place of safety and defence during the troubled times of the middle ages. It was injured by the earthquake of 1348, and was partly pulled down by Urban VIII. The view from the summit will well repay the fatigue of the ascent. This

tower, or what now remains of it, is supposed to stand on the temple of the Earth, which was situated near the house of Pompey.

*Torre delle Milizie*, on the Quirinal, at the head of the Via Magnanapoli, and within the grounds of the convent of Sta. Catarina da Siena. This large brick tower has been called by the ciceroni the Tower of Nero, and pointed out to unsuspecting travellers as the place from which Nero beheld the fire of Rome. We know from Tacitus that the emperor witnessed the destruction of the city from the Esquiline, and the masonry of this building shows that it is of mediæval period. Its construction is generally attributed to Pandolfo della Subarra, senator of Rome, in 1210, although some antiquaries suppose that it dates from the reign of Boniface VIII., a century later (1303), and is supposed to stand on a site occupied by the barracks in which the troops of Trajan were quartered.

## § 21. FOUNTAINS.

*Fontana Paolina*, on the Janiculum, the most abundant, and perhaps the most imposing, of all the Roman fountains. It was constructed by Paul V. in 1612, from the designs of Fontana: both their names are commemorated in that of the fountain. The elevation of the fountain is an imitation of the façade of a ch.; it has 6 Ionic columns of red granite, taken from the Temple of Minerva, which stood in the Forum Transitorium (*see* p. 35). Between the columns are 5 niches, 3 large and 2 smaller. In the larger ones 3 cascades fall into an immense basin, and in the smaller

niches are 2 dragons, the armorial bearings of the pope, each of which pours out a stream of water into the same basin. The water is collected from springs about the lake of Bracciano, and conveyed to Rome by the aqueduct called the *Acqua Paola*, which, after forming this noble fountain, serves to turn the chief part of the city flour-mills, situated in the streets between the Janicule and the Tiber. The style of the fountain is not in the best taste, but the effect of the water can hardly be surpassed. The view from this fountain over the whole of Rome and the Campagna is very fine.

*Fontana del Tritone*, the fountain in the Piazza Barberini, which now occupies the site of the Circus of Flora. It is composed of 4 dolphins supporting a large open shell, upon which sits a Triton, who blows up the water through it to a great height. It is from the design of Bernini.

*Fontana delle Tartarughe*, in the Piazza of the same name, near the Palazzo Mattei, so called from the 4 tortoises which ornament it. It has 4 bronze youthful figures in very graceful attitudes; one supports a vase, from which the water flows into the basin. The design is by Giacomo della Porta; the figures are by Taddeo Landini.

*Fontana di Trevi*, the largest and most celebrated of the modern fountains in Rome, was erected by Clement XII. in 1735, from the designs of Niccolò Salvi. The water is made to fall over artificial rocks; above which, in a large niche in the centre of the façade, is a colossal figure of Neptune standing in his car drawn by horses and attended by Tritons. It was scarcely to be expected that the very questionable taste of this design would escape the criticism of Forsyth: he calls it "another pompous confusion of fable and fact, gods and ediles, aqueducts and sea-monsters; but the rock-work is grand, proportioned to the stream of water, and a fit basement for such architecture as a *castel d'acqua* required, not for the

frittered Corinthian which we find there." The Tritons, horses, &c., and other figures of the fountain, are by Pietro Bracci. The façade of the Palazzo Conti, against which it stands, has 4 columns and 6 pilasters of travertine, of the Corinthian order; between the columns are statues of Salubrity and Abundance, sculptured by Filippo Valle; above them are 2 bas-reliefs,—one by Andrea Bergondi, representing Marcus Agrippa, who brought the Aqua Virgo into Rome; the other by Giovanni Grossi, representing the young virgin who pointed out the springs to the soldiers of Agrippa, as mentioned in the account of that aqueduct (see p. 75). Between the pilasters are 2 rows of windows. The whole is surmounted by an attic, bearing an inscription in honour of Clement XII.

*Fountains of the Piazza Navona.*—This piazza contains 3 fountains. Those at the extremities were erected by Gregory XIII. The Triton holding a dolphin by the tail is by Bernini; but there is nothing in any of the figures to call for particular notice. The central fountain, which supports the obelisk brought from the Circus of Romulus, was raised by Bernini in the pontificate of Innocent X. It forms a circular basin, 73 feet in diameter, with a mass of rock in the centre, to which are chained 4 river-gods, representing the Danube, the Ganges, the Nile, and the Rio della Plata. In grottoes pierced in the rock are placed a sea-horse on one side, and a lion on the other. The figures and the design of the whole fountain are almost below criticism; Forsyth calls it "a fable of Æsop done into stone." The Piazza Navona has been already mentioned as the site of the ancient Circus Agonalis, or Circus Alexandri. During the summer months it is inundated twice a week for the amusement of the people, when the appearance of the piazza recalls an ancient Naumachia.

*Fontana della Barcaccia*, in the Piazza di Spagna, in the form of a boat,

from which it derives its name. It was designed by Bernini. It has little beauty to recommend it. The Piazza di Spagna is more celebrated for the magnificent flight of steps leading to the Trinità de' Monti, begun in the reign of Innocent XIII., at the expense of the French ambassador, Gouffier, and finished in 1725, from funds bequeathed by him for that purpose.

*Fontana dell' Acqua Felice*, more generally called the *Fontana de' Termini*, near the Baths of Diocletian. Under the former name it has been celebrated by Tasso in some of his finest *Rime*. This fountain was designed by Domenico Fontana. It has 3 niches. In the central one is a colossal statue of Moses striking the rock, by Prospero da Brescia, who is said to have died of grief at the ridicule excited by his performance. In the side niches are figures of Aaron, by Giobattista della Porta, and of Gideon, by Flaminio Vacca. The fountain was formerly adorned by 2 ancient Egyptian lions, which have been replaced by modern ones in grey marble; the originals, of black granite, have been removed to the Egyptian Museum in the Vatican. They were found in front of the Pantheon.

*Fountains in the Piazza of St. Peter's.*—These magnificent but simple vases are better calculated to give general pleasure than any other fountains in Rome. They were designed by Carlo Maderno. The water is thrown up to a height of about 18 feet, and falls back into a basin of Oriental granite, 15 feet in diameter; it runs over the sides of this into an octagonal basin of travertine, about 28 feet in diameter, forming a mass of spray, upon which the sun at times paints the most beautiful rainbows. The height of the jet above the pavement of the piazza is 64 feet.

*Fountains of the Piazza Farnese.*—Like the fountains in the Piazza of St. Peter's, these are simple jets falling into magnificent oblong basins of Egypt-

tian granite, each 17 feet long, found in the Baths of Caracalla.

*Fountain of the Ponte Sisto*, placed opposite the Via Giulia, near the bridge from which it takes its name. This pretty fountain was constructed by Paul V., from the designs of Fontana. It is formed of 2 Ionic columns, supporting an attic. From an aperture in the large niche the water falls in a body into a basin below.

*Fontana del Campidoglio*, at the foot of the flight of steps leading to the Palace of the Senator on the Capitol. It was erected by Sixtus V., and is ornamented with 3 ancient statues. That in the centre is a sitting marble figure of Minerva, draped with porphyry, found at Cora. The colossal recumbent figures at the side represent the Nile and the Tiber. They were found among the ruins of the Baths of Constantine on the Quirinal, and are referred to the time of the Antonines.

*Fountain of the Monte Cavallo*, erected by Pius VII., a simple but pretty jet, flowing from a noble basin of grey Oriental granite, 25 feet in diameter, which was found in the Roman Forum, and brought to the Monte Cavallo, to complete the decorations in front of the Quirinal palace.

## § 22. PIAZZAS.

The Piazza di Spagna, Piazza Navona, Piazza del Popolo, and all the great squares in front of the principal churches, are sufficiently described in the accounts of the monuments or public buildings from which they derive their names. The only one which remains to be noticed is the least attractive, though not the least celebrated, the

*Piazza di Pasquino*, at the angle of the Braschi Palace, near the Piazza

Navona. It derives its name from the well-known torso called the *statue of Pasquin*, a mutilated fragment of an ancient statue found here in the 16th centy., and considered to represent Menelaus supporting the dead body of Patroclus. Notwithstanding the injuries it has sustained, enough remains to justify the admiration it has received from artists. Baldinucci, in his *Life of Bernini*, tells us that it was considered by that sculptor the finest fragment of antiquity in Rome. It derives its modern name from a tailor called Pasquino, who kept a shop opposite, which was the rendezvous of all the gossips of the city, and from which their satirical witticisms on the manners and follies of the day obtained a ready circulation. The fame of Pasquin is perpetuated in the term *pasquinade*, and has thus become European; but Rome is the only place in which he flourishes. The statue of Marforio, which formerly stood near the Arch of Septimius Severus, was made the vehicle for replying to the attacks of Pasquin, and for many years they kept up a constant fire of wit and repartee. When Marforio was removed to the museum of the Capitol, the Pope wished to remove Pasquin also; but the Duke di Braschi, to whom it belongs, would not give his consent. Adrian VI. attempted to arrest his career by ordering the statue to be burnt and thrown into the Tiber; but one of the pope's friends, Lodovico Suessano, saved him, by suggesting that his ashes would turn into frogs, and croak more terribly than before. The modern Romans seem to regard Pasquino as part of their social system: in the absence of a free press, he has become in some measure the organ of public opinion, and there is scarcely an event upon which he does not pronounce judgment. Some of his sayings are extremely broad for the atmosphere of Rome, but many of them are very witty, and fully maintain the character of his fellow-citizens for satirical epigrams and repartee. On the visit of the emperor Francis of Austria to Rome, the following appeared:—“*Gaudium vobis, Pletus pro-*

*vinciarum, Risus mundi.*" On the election of Pope Leo X., in 1440, the following satirical acrostic appeared, to mark the date MCCCCXL:—"Multi cæci cardinales creaverunt cæcum decimum (X) Leonem." During a bad harvest in the time of Pius VI., when the pagnotta, or loaf of 2 bajocchi, had decreased considerably in size, the passion of the pope for the inscription which records his munificence on so many of the statues in the Vatican was satirised by the exhibition of one of these little rolls, with the inscription "*Munificentia Pii Sexti.*" The proceedings of Pius VI. were frequently treated by Pasquino with considerable severity. When the sacristy of St. Peter's was completed the following inscription was placed over the principal door:—"Quod ad Templi Vaticani ornamentum publica vota flagitant, Pius VI. fecit," &c. Pasquin's reply was as follows:—

"Publica! mentiris; Non publica vota fuere,  
Sed tumidi ingenii vota fuere tui."

Canova exhibited his draped figure of Italy for the monument of Alfieri during the French invasion; Pasquin immediately exhibited this criticism:—

"Canova questa volta l'ha sbagliata,  
Ha l'Italia vestita, ed è spogliata."

Soon after certain decrees of Napoleon had been put in force, the city was desolated by a severe storm, upon which Pasquin did not spare the emperor:—

"L'Altissimo in sù, ci manda la tempesta,  
L'Altissimo qua giù, ci toglia quel che resta,  
E fra le Due Altissimi,  
Stiamo noi malissimi."

His satires frequently consist of dialogues, of which the following are fair examples:—

"I Francesi son' tutti ladri.  
Non tutti—ma Buonaparte."

On the marriage of a young Roman, called Cesare, to a girl called Roma, Pasquin gave the following advice:—"Come, Cesare, ne tua Roma Respublica fiat!" On the next day the man replied, "*Cesar imperat!*" Pasquin, however, would not be outdone, and answered, "*Ergo coronabitur.*" His distich on the appointment of Hol-

stenius and his two successors, as librarians of the Vatican, is historically interesting. Holstenius had abjured Protestantism, and was succeeded in his office by Leo Allatius, a Chian, who was in turn succeeded by a Syrian, Evode Assemani. Pasquin noticed these events in the following lines:—

"Præfuit hæreticus. Post hunc, schismaticus.  
At nunc  
Præest Turca.\* Petri bibliotheca, vale!"

Another remarkable saying is recorded in connection with the celebrated bull of Urban VIII., excommunicating all persons who took snuff in the churches of Seville. On the publication of this decree Pasquin appropriately quoted the beautiful passage in Job, "Wilt thou break a leaf driven to and fro? and wilt thou pursue the dry stubble?" *Contra folium, quod vento rapitur, ostendis potentiam tuam, et stipulam siccam persequeris?*

## § 23. PROMENADES, PUBLIC WALKS, OR PASSEGGIATE.

The municipal authorities of Rome have done much of late years towards increasing and ornamenting these places of public resort.

The most beautiful and frequented is that in the Monte Pincio, occupying all the level space between the Muro Torto and the gardens of the Villa Medicis. These gardens are approached by a fine drive rising from the Piazza del Popolo, constructed in the reign of Pius VII., and by another from the ch. of la Trinità dei Monti. They are handsomely laid out in flower-gardens, drives, and walks. In the centre is the obelisk, discovered in the Circus of Varianus, noticed at p. 85, and dedicated by Hadrian to Antinous. On the side overlooking the Villa Borghese has been placed an immense urn in Egyptian granite, which formed a fountain in the Piazza di Venezia, but originally found in a vineyard beyond the Porta S. Lorenzo; it is

\* Or, Turca præst.  
Hosted by Google

one of the largest masses of this material in Rome, measuring nearly 850 cubic feet. From the terraces overlooking the Piazza del Popolo we descry one of the finest prospects of Rome, with the Vatican and Janiculate hills in the background. It is from here that the celebrated Girandola, or fireworks on Easter Monday and on the evening after the festival of St. Peter's, are now exhibited. This promenade is the most fashionable and resorted to at Rome, especially during the fine afternoons of winter and spring.

The Passeggiata di S. Gregorio, between the ch. of that name and the Coliseum, is planted with mimosas, and affords an agreeable place of resort for the inhabitants of the neighbouring poor quarters during the heat of the summer months.

Connected with the public walks, may be mentioned the municipal nursery grounds, nearly opposite the Thermæ of Caracalla, for the purpose of raising plants to ornament the gardens and thoroughfares. They are near the ch. of S. Sisto, and on the site of the gardens of the Camenæ, and close to the real locality of the fountain of Egeria (see pp. 81 and 318).

#### § 24. BASILICAS.

There are 5 great Basilicas, and 8 lesser ones, in Rome and its immediate vicinity. The first are called Patriarchal, in honour of the patriarchs of the Catholic Church, viz. of Rome itself, of Constantinople, Alexandria, Antioch, and Jerusalem; and are, the Vatican or St. Peter's, the Lateran or St. John's, the Liberian or Santa Maria Maggiore, the Ostian or San Paolo, and San Lorenzo, the two latter being without the walls. Of the minor basilicas, the most remarkable are the Sessorian or Santa Croce in Gerusalemme, the Appian or S. Sebastiano, the Constantinian or SS. Apostoli, the Eudoxian or S. Pietro in Vincula, &c.

The five principal basilicas we shall describe first, as constituting the most important ecclesiastical edifices in the capital of Christianity; the minor ones will be included in our description of the churches properly speaking.

Many of the first churches were undoubtedly those edifices which, during the Pagan rule, had served as courts of justice, or seats of the public tribunals, and which as such bore the name of Basilicas. On the establishment of Christianity, or, more properly speaking, when its exercise was permitted in public, after the Peace of the Church under Constantine, the churches which were erected expressly for the new worship appear to have been built on the plan of these pre-existing edifices. Their design was at once simple and grand: the form was oblong, consisting of a nave and two side aisles, which were separated by lines of columns; arches sprang from these columns, supporting the high walls which sustained the wooden roof. These walls were pierced with windows, by which the whole building was lighted. In most instances, the tribune, or *abais*, was raised above the level of the nave, and its vault covered with mosaics. In front there was a square building called the *quadriporticus*, having a colonnade round 3 of its sides; both of which dispositions may be seen in the interesting ch. of San Clemente (see p. 137). The Roman basilicas have undergone numerous additions and alterations in modern times, and many of them have lost their characteristic features; but they still retain their ancient rank as metropolitan churches. The old ch. of St. Peter's had all the peculiarities of the basilica; and for this reason the present building preserves the same title, although all that characterised the original edifice have disappeared. We shall commence our description of the churches with this most magnificent of Christian temples, which the great historian of the Decline and Fall of the Roman Empire has so truly designated as "the most glorious structure that ever has been applied to the use of Religion."



1. ST. PETER'S.—As early as A.D. 90, St. Anacletus, bishop of Rome, who had received ordination from St. Peter himself, erected an oratory on the site of the present structure, to mark the spot where the remains of the Apostle were deposited after his crucifixion on the hill of S. Pietro in Montorio, and where so many of the early Christians had suffered martyrdom. In 306 Constantine the Great founded a basilica on the spot, which continued from that time to be the great attraction of the Christian world. The façade of this basilica may be seen in Raphael's fresco of the *Incendio del Borgo*; and the interior is introduced in that representing the coronation of Charlemagne, and still better on a painting in the chapel of Sta. Maria in Portico in the subterranean ch. In the time of Nicholas V. (1450) ruin menaced it, and that pope had already begun a new and more extensive building on the plans of Leon Battista Alberti and Bernardino Rossellini, when the progress of the works was arrested by his death. Paul II. continued the design; but it was advancing very slowly at the accession of Julius II., who determined, with his well-known energy, to resume the works on a grander and more systematic plan. Vasari tells us that he was animated to the task by the design for his tomb, which Michael Angelo had just completed. He accordingly secured the assistance of Bramante, who entered upon his duties in 1503, and began by pulling down a part of the walls which had been erected by his predecessors. His design was a Greek cross, with an hexastyle portico, and an immense cupola in the centre, to be supported upon 4 colossal piers. In 1506 Julius II. laid the foundation of Bramante's building, under the pier against which the statue of S. Veronica now stands. The 4 piers, and the arches which spring from them, were the only parts completed before Bramante's death in 1514. In the previous year Julius had been succeeded by Leo X. The new pontiff appointed as his architects Giuliano di Sangallo, Giovanni da Verona, and Raphael, who has left some very

interesting letters relating to his appointment. Sangallo, however, died in 1517, and Raphael was carried off prematurely in 1520. Raphael's plan, which may be seen in Serlio's work on architecture, was a Latin cross; but neither he nor his colleagues had done much more than strengthen the 4 piers, which had been found too weak before the death of Bramante. Leo X. then employed Baldassare Peruzzi, who, despairing of being able to meet the expense of Raphael's plan, changed the design from a Latin to a Greek cross. The death of Leo in 1521 checked the progress of the works, and his two immediate successors were unable to contribute in any material degree towards the execution of the design, so that Peruzzi could do little more than erect the tribune, which was completed during the pontificate of Clement VII. The next pope, Paul III., on his accession in 1534, employed Antonio di Sangallo, who returned to Raphael's plan of a Latin cross, and altered the arrangement of the whole building, as may be seen from his designs which are preserved in the Vatican, but he died before he could carry any of them into effect. The pope appointed Giulio Romano as his successor; but here again the same fatality occurred, and the death of that artist in the same year prevented his entering on the engagement. The work was then committed to Michel Angelo, then in the 72nd year of his age. The letter conferring this appointment is still preserved. The pope gave him unlimited authority to alter, or pull down, or remodel the building, precisely on his own plans. Paul III. died in 1549, and his successor, Julius III., in spite of all opposition from contemporary artists, confirmed the appointment of Michel Angelo. Several letters are in existence, in which the illustrious artist describes the annoyances to which he was subjected in the progress of his task; and one written to him by Vasari is well known, in which he advises him to "fly from the ungrateful Babylon, which was unable to appreciate his genius." Michel Angelo immediately returned to the

design of a Greek cross, enlarged the tribune and the 2 transepts, strengthened the piers for the second time, and began the dome on a plan different from that of Bramante, declaring that he would raise the Pantheon in the air. The drum of the dome was completed when the great artist was carried off in 1563, at the age of 89. The chief peculiarity of his dome consisted in being double, leaving a considerable space between the outer and inner walls—a plan which was fortunately adopted by his successors, who finished it on the precise plans and measurements which he had laid down. Another part of his design was to make the front a Corinthian portico like that of the Pantheon, which, combined with the ground plan in the form of a Greek cross, would have allowed the whole mass of dome to be visible from the piazza below. Three years after his death, in 1566, Pius V. appointed Vignola and Pirro Ligorio as his successors, with strict injunctions to adhere in every particular to the designs of M. Angelo. Vignola erected the 2 lateral cupolas, but neither he nor his colleague lived to complete the dome. This honour was reserved for Giacomo della Porta, who was appointed under Gregory XIII.; he brought it to a successful termination in 1590, in the pontificate of Sixtus V., who was so anxious to see it finished, that he devoted 100,000 gold crowns annually to the work, and employed 600 workmen upon it night and day. When the dome was finally completed it was calculated that 30,000 lbs. weight of iron had been used in its construction. Giacomo della Porta continued to be employed by Clement VIII., and adorned the interior of the dome with mosaics. Up to his death, in 1601, the plans of Michel Angelo had been faithfully followed so far as the works had then advanced, and the only portions remaining to be added were the façade and portico. In 1605 Paul V. was elected pope, and, being desirous of seeing the whole building completed during his reign, pulled down all that was then standing of the old basilica, and laid the foundation of the front as it

now stands, in 1608. He employed Carlo Maderno, the nephew of Fontana, as his architect, who abandoned the plan of Michel Angelo, and returned to the Latin cross, as originally designed by Raphael. He also built the façade, which all critics concur in condemning as ill suited to the original design. Its great defect is that it conceals the dome, which is so much hidden by the front, that there is no point of the piazza from which it can be combined in its full proportions with the rest of the fabric. The effect of its gigantic size is therefore lost, and the front, instead of being subservient to the dome, is made to appear so prominent that the grandest feature of the building hardly seems to belong to it. Notwithstanding this defect, it can scarcely be doubted that Maderno has been more severely criticised than he deserved. The circumstances which controlled his design seem to have been altogether forgotten, for, although the heavy balconies which intersect the columns of the façade lessen the effect and size, it is obvious that they were necessary for the papal benediction, and that any front in which they did not form an essential part would have been as great an anomaly as the balcony in our own St. Paul's, where it is not required. The judgment of Forsyth, which it has been the fashion to adopt without reflection, dwells on Maderno's works with a harshness of criticism strangely in contradiction to his praise of the nave and vestibule. The plan of the Latin cross was not a novelty, but merely a return to the designs of Raphael: a proceeding rendered necessary by the determination of the pope to include that portion of the site of the old basilica which had become sacred from its shrines, and which had been entirely excluded in the plan of Michel Angelo. The nave was finished in 1612; the façade and portico in 1614; and the ch. was dedicated by Urban VIII. on the 18th November, 1626. Under Alexander VII., Bernini began in 1667 the magnificent colonnade which surrounds the *Piazza*. Pius VI., in 1780, erected the sacristy from the de-

signs of Carlo Marchionni, gilded the roof of the interior, and placed the 2 clocks on the façade. From the first foundation, therefore, in 1450, to the dedication of the basilica by Urban VIII., the building occupied a period of 176 years; and if we include in the calculation the works of Pius VI., we shall find that it required  $3\frac{1}{2}$  centuries to bring the edifice to completion, and that its progress during that period extended over the reigns of no less than 43 popes. The expenses of the works were so great that both Julius II. and Leo X. resorted to the sale of indulgences for the purpose of meeting them. The excess to which this practice was carried is well known to have created that reaction which led to the Reformation. At the close of the 17th century the cost was estimated by Carlo Fontana at 46,800,498 scudi (10,000,000*l.*), exclusive of the sacristy (900,000 scudi), bell-towers, models, mosaics, &c. The space covered by the buildings of St. Peter's is said to measure 240,000 square feet; the original plan of Bramante would have covered 350,000, or about 8 English acres. The annual expenditure on repairs, superintendence, &c., is now 30,000 scudi (6300*l.*).

After this general sketch of the history of this grandest of Christian temples, we shall proceed to a more detailed description of its different parts, beginning with the

*Colonnades.*—It is scarcely possible to imagine anything so perfectly adapted to the front of the basilica, or so well contrived to conceal the buildings on each side of the piazza, as these noble porticoes. They were designed by Bernini, in the pontificate of Alexander VII. (1657–67), and are generally considered as his masterpiece in architecture. They are semicircular, 55 feet wide, supported by 4 rows of columns, 48 feet high, arranged so as to leave sufficient room between the inner rows for the passage of 2 carriages abreast. The number of columns in the 2 colonnades is 284, besides 64 pilasters. On the entablature stand 192 statues of saints, each 12 feet

in height. The whole structure and the statues are of travertine. The area enclosed by these colonnades measures in its greatest diameter or breadth 787 English feet. The colonnades terminate in 2 *Galleries*, 360 feet long and 28 feet wide, which lead to the vestibule of St. Peter's. These galleries are not parallel to each other, converging towards the E., and forming with the front an irregular square, which becomes broader as it approaches the façade of the basilica. This arrangement tends to diminish considerably the effect of the building when seen from the opposite extremity of the piazza; for the eye is quite unable to appreciate the great distance from the end of the colonnades to the façade, and it is only by walking up to the steps that the visitor can believe that there is a space of 296 feet from the point where the colonnades terminate to the front of the basilica. At the bottom of the flight of steps are 2 colossal statues, of St. Peter by *De Fabris*, and St. Paul by *Tadolini*, erected by Pius IX.

The *Façade* is built entirely of travertine, from the designs of Carlo Maderno. It is 379 feet long and 148½ feet high. It has 3 stories and an attic, with 8 columns and 4 pilasters of the Corinthian order. Each story has 9 windows, and is disfigured by the heavy balconies from which the pope bestows his benediction on certain festivals. The columns are 8¾ feet in diameter and 92½ feet high, including the capitals. On the attic are 13 colossal statues, 18½ feet high, representing the Saviour and the Twelve Apostles. The inscription on the frieze of the entablature records its completion by Paul V. Five open entrances lead into the magnificent *Vestibule* (κκ), 468 feet long, 66 feet high, and 50 feet wide, including the 2 extremities. At each end of the vestibule is an equestrian statue; that on the rt. (M) is Bernini's of Constantine, that on the l. (N) is Charlemagne by Cornacchini. Over the central entrance, and consequently opposite the great door of the basilica, is the celebrated mosaic of the *Navicella*,

representing St. Peter walking on the sea, sustained by the Saviour. It was executed by *Giotto* in 1298, assisted by his pupil *Pietro Cavallini*, and was placed over the E. entrance to the *quadriporticus* in front of the old basilica. On the destruction of that edifice, the mosaic changed places several times, and was at length placed in its present position. It has suffered much from restorations, and *Lanzi* says it "has been so much repaired, that it has lost its original design, and seems to be executed by an altogether different artist." There are 5 entrances leading into the basilica, corresponding with these to the vestibule. The bronze doors of the central one, which are only opened on great occasions, belonged to the old basilica, and were executed in the 15th century, by *Antonio Filarete*, and *Simone*, brother of *Donatello*. The bas-reliefs of the compartments represent Our Saviour and the Virgin above, and below the martyrdoms of St. Peter and St. Paul, and some events in the history of *Eugenius IV.*, during whose pontificate they were cast, particularly the coronation of the emperor *Sigismund* and the council of Florence. The bas-reliefs of the frame-work are by no means in character with the other subjects; they consist of medallions of Roman emperors, satyrs, nymphs, and even mythological subjects, such as *Leda* and the Swan, *Ganymede*, the fable of the Fox and the Stork, &c. One of the side doors on the l. (L), which is walled up and with a bronze cross in the centre, is called the *Porta Santa*, which is pulled down by the pope on the Christmas-eve of the jubilee, which has taken place every 25th year. The pope begins the demolition of the door by striking it 3 times with a silver hammer, and at the close of the ceremony the dates of the last 2 jubilees are placed over the entrance. The jubilees which have taken place in the present century have been those of 1800, in the pontificate of *Pius VII.*; and of 1825, in the pontificate of *Leo XII.*; that of 1850 was not celebrated, owing to the political events of that eventful year. Between the doorways opening into the ch. are 3 inscriptions of some historical interest,

and which stood in front of the ancient basilica: the copy of the bull of *Boniface VIII.* granting certain indulgences on the occasion of the institution of the jubilee in 1300; the verses composed by *Charlemagne* in honour of *Pope Adrian I.*; and the grant of certain olive-grounds by *Gregory II.* to supply oil for the lamps of the church.

The *Interior*, in spite of all the criticisms of architects, is worthy of the most majestic temple of the Christian world. Whatever may be the defects of particular details, whatever faults the practised eye of the architect may detect in some of the minor ornaments, we believe that the minds of most persons who enter it for the first time are too much absorbed by the unrivalled unity of its proportions to listen to such professional pedantry. The one great defect is the apparent want of magnitude which generally strikes every one at first sight. The mind does not at once become conscious of its immensity, and it is only after its different parts have been examined, and perhaps only after several visits, that the gigantic scale of the building can be appreciated. There can be no doubt that the colossal size of the statues contributes to a certain degree to diminish the real magnitude of the building; the eye is so unaccustomed to figures of such proportions, that they supply a false standard by which the spectator measures the details of the edifice around, without being immediately sensible of the fact.

" But thou, of temples old, or altars new,  
Standest alone—with nothing like to thee—  
Worthiest of God, the holy and the true.  
Since Zion's desolation, when that He  
Forsook his former city, what could be,  
Of earthly structures, in his honour piled,  
Of a sublimer aspect? Majesty,  
Power, glory, strength, and beauty—all are  
aisled

In this eternal ark of worship undefiled.

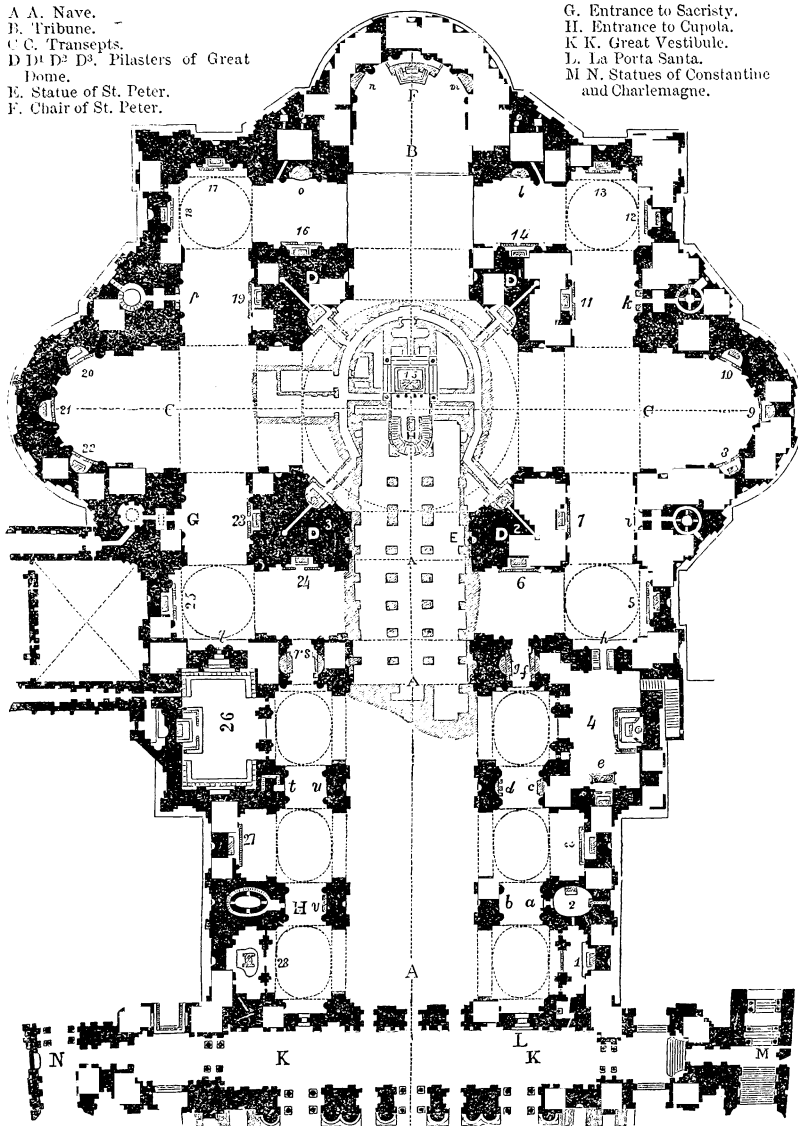
Enter : its grandeur overwhelms thee not;  
And why? it is not lessen'd; but thy mind,  
Expanded by the genius of the spot,  
Has grown colossal, and can only find  
A fit abode wherein appear enshrined  
Thy hopes of immortality; and thou  
Shalt one day, if found worthy, so defined,  
See thy God face to face, as thou dost now  
His Holy of Holies, nor be blasted by his brow."

*Childe Harold.*

# GROUND PLAN OF ST. PETER'S.

A A. Nave.  
B. Tribune.  
C C. Transepts.  
D D<sup>1</sup> D<sup>2</sup> D<sup>3</sup>. Pilasters of Great  
Dome.  
E. Statue of St. Peter.  
F. Chair of St. Peter.

G. Entrance to Sacristy.  
H. Entrance to Cupola.  
K K. Great Vestibule.  
L. La Porta Santa.  
M N. Statues of Constantine  
and Charlemagne.



The portion in a lighter tint represents the subterranean church; the circular dotted lines the several cupolas.

The measurements of St. Peter's have been stated very differently by the different authorities. On the centre pavement of the nave are marked the respective lengths of St. Peter's and the other principal churches of Christendom. St. Peter's is there stated to be 837 palms within the walls, without 862·8 (*additis parietibus*), which, calculating the palm at 8·795 English inches (or  $8\frac{1}{2}$  nearly), will give  $613\frac{1}{2}$  Eng. ft.; St. Paul's, London, 710 palms ( $520\frac{1}{2}$  ft.); Milan Cathedral, 606 palms (443 feet); St. Paul's, Rome, 572 palms ( $419\frac{1}{4}$  ft.); St. Sophia, Constantinople, 492 palms ( $360\frac{1}{2}$  feet). The height of the nave near the door is  $152\frac{1}{2}$  ft., the width at this portion is 119 palms ( $87\frac{1}{2}$  ft.). Towards the *baldacchino* the width decreases to  $78\frac{1}{2}$  ft. The width of the side aisles is 46 palms ( $33\frac{3}{4}$  ft.). The width of the nave and side aisles, including the pilasters that separate them, is 262 palms ( $197\frac{3}{4}$  ft.). The extreme length of the transepts, from end to end, is  $446\frac{1}{2}$  feet. The height of the baldacchino, from the pavement to the top of the cross, is  $94\frac{1}{2}$  feet. The circumference of the 4 great pillars which support the dome is 253 feet. The diameter of the cupola, including the outer walls, is  $195\frac{1}{2}$  feet; the diameter of the interior of the cupola is 139 feet, 3 feet less than that of the Pantheon. The height of the dome from the pavement to the base of the lantern is 405 feet; from the pavement to the top of the cross outside, 611 palms (448 feet). According to these measurements, St. Peter's exceeds our St. Paul's Cathedral, in length, by  $93\frac{1}{2}$  feet; in height to the top of the cross, by 64 feet; and in the diameter of the cupola, including the thickness of its walls, by 50 feet.\*

\* To render our description of St. Peter's more intelligible, we have inserted an accurate ground-plan of the interior of the Basilica; to the place of each object worthy of notice letters and numbers are affixed—the Roman letters to indicate the great features of the building, the numerals the chapels and altars, the smaller letters the sepulchral monuments. The same system has been adopted in the more detailed plan of the subterranean church, at p. 103, and in those of the other ecclesiastical edifices inserted in the text. In the plan of St. Peter's the outline of the crypt has been introduced, but in a lighter

[Rome.]

The Nave (AA) is vaulted and ornamented with sunken coffers, richly decorated with gilding and stucco ornaments. Five massive piers, supporting 4 arches, separate the nave from the aisles: each pier is faced with 2 Corinthian pilasters in stucco, having 2 niches between them; the lower niches contain colossal statues of saints, founders of the different religious orders. Corresponding with the great arches of the nave are chapels in the side aisles, which tend to break the general effect by their interrupting lines, and reduce the aisles to the appearance of passages. With the exception of the pilasters, the walls and piers are generally faced with slabs of marble, richly varied with medallions and other sculptures. Many of the upper decorations are in stucco; the two recumbent Virtues over each arch are of this material. The pavement is entirely composed of marbles, arranged from the designs of Giacomo della Porta and Bernini. The holy water Basins, sustained by cherubs, give a striking example of the immense scale of the building. On entering the ch. the cherubs appear of the size of ordinary children, and it is only when they are approached or compared with the human figure that they are found to be in reality that of full-grown persons.

The Dome is the great object which commands the admiration of the stranger who visits St. Peter's for the first time. Its measurements have already been given. Nothing can surpass the magnificence of its stupendous vault, resting on the 4 colossal piers; and no language can do justice to its sublime effect. The surprise of the beholder is increased by the recollection that there is another outer cupola, and that the stairs which lead to its summit pass between the two. Each of the 4 piers that support it has 2 recesses, one above the other,

shade, to show its form and place relative to the more modern church. The circular dotted lines show the position of the dome and several cupolas, by which the interior of the Basilica receives its light.



looking towards the high altar (15). The lower ones (D, D<sup>1</sup>, D<sup>2</sup>, D<sup>3</sup>) contain the statues of S. Veronica holding the Sudarium, by *Francesco Mochi*; S. Helena with the Cross, by *Andrea Bolgi*; S. Longinus, the soldier who pierced the side of our Saviour, by *Bernini*; and St. Andrew, by *Fiammingo* (Du Quesnoy). Each of these is about 16 feet high. The St. Andrew is the only one which possesses any merit as a work of art. Above them are 4 balconies, in which are preserved the relics of the respective saints. In that over the statue of S. Veronica is kept the *Sudarium*, or handkerchief, containing the impression of the Saviour's features, which is exhibited with so much ceremony to the people during the holy week. In the balcony over St. Helena is a portion of the true cross; and in that over St. Andrew the head of the saint, which was stolen in 1848, but subsequently recovered, having been hidden outside the walls between Porta di Cavalligieri and Porta S. Pancrazio, where a statue of St. Andrew has been erected by Pius IX. No one is allowed to visit these relics who has not the rank of a canon of the Church; and it is said that the sovereigns and princes who have been admitted to examine them have first received that rank as an honorary distinction. The spiral columns in the recesses of the balconies belonged to the old basilica. Above these recesses, on the spandrels of the arches, are 4 mosaic medallions, representing the *Evangelists*, with their emblems; the pen in the hand of St. Luke is 7 feet long. On the frieze, running round the circumference of the base of the dome, is the following inscription in mosaic; the letters are 6 ft. long: TV. ES. PETRVS. ET. SVPER. HANC. PETRAM. AEDIFICABO. EC-CLESIAM. MEAM. ET. TIBI. DABO. CLAVES. REGNI. COELORVM. The drum of the cupola is formed of 32 coupled pilasters of the Corinthian order, with 16 windows. The cupola above is divided into 16 compartments, ornamented with gilded stuccoes and 4 rows of mosaics, the lowest representing the Saviour, the Virgin, and the Apostles. On

the ceiling of the lantern is a mosaic of the Almighty, by Marcello Provençal, from a painting of Cav. d'Arpino. "The cupola," says Forsyth, "is glorious, viewed in its design, its altitude, or even its decorations; viewed either as a whole or as a part, it enchants the eye, it satisfies the taste, it expands the soul. The very air seems to eat up all that is harsh or colossal, and leaves us nothing but the sublime to feast on:—a sublime peculiar as the genius of the immortal architect, and comprehensible only on the spot. The 4 surrounding cupolas, though but satellites to the majesty of this, might have crowned 4 elegant churches. The elliptical cupolettas are mere expedients to palliate the defect of Maderno's aisles, which depend on them for a scanty light."

The *Baldacchino*, or grand canopy covering the high altar (15), stands under the centre of the dome. It is of bronze, supported by 4 spiral columns of the composite order, and covered with the richest ornaments and foliage, which are gilt. It is 95½ feet high to the summit of the globe and cross. It was cast from the designs of *Bernini* in 1633, partly from the 8374 lbs. of bronze stripped from the Pantheon, partly from metal purchased at Venice by Urban VIII., whose armorial device, 3 bees, may be recognised on several parts of the work. The cost of the gilding alone is said to have been 40,000 scudi; of the whole canopy 100,000, nearly 22,000*l*. The *High Altar*, under the baldacchino, stands immediately over the relics of St. Peter. It is only used on the great festivals of the Church, and the Pope alone can celebrate mass at it, or a cardinal, when authorised by a special Apostolic brief. The sunk space before the *Confessional* is surrounded by a circular balustrade of marble. On this are suspended 93 lamps, which are burning night and day. A double flight of steps leads down to the shrine. The first object which attracts attention is the kneeling statue of Pius VI. (H), one of the finest works of *Canova*.

The pope is represented praying before the tomb of the Apostle: the attitude and position of the figure were prescribed by Pius himself during his captivity. On the rt. side of the nave, placed against the last pier, is the well-known bronze *Statue of St. Peter* (E), on a marble chair, with the foot extended. On entering the basilica, devotees kiss the toe of this foot, pressing their forehead against it after each salutation. Some antiquaries state that it was cast by St. Leo from the bronze statue of Jupiter Capitolinus; other writers of more recent date assert that it is the identical statue of Jupiter himself, transformed into that of the Apostle. The rude execution of the figure conclusively proves that it is not a work of classical times; and it seems much more likely to belong to the early ages of Christianity, when sculpture, like architecture, was copied from heathen models.

The *Tribune* (B), decorated from the designs of Michel Angelo, is very rich in ornaments: at the bottom is the famous *Chair of St. Peter* in bronze (F), which encloses the identical one in which, according to the Church tradition, St. Peter and many of his successors officiated. The bronze covering was executed by *Bernini* in 1667. It is supported by four fathers of the Church,—St. Augustin and St. Ambrose of the Latin, St. Chrysostom and St. Athanasius of the Greek. The side walls of the Tribune have been disfigured by inserting a series of inscriptions on slabs of marble relative to the proclamation here, in Dec. 1854, of the dogma of the Immaculate Conception, with lists of the names of all the cardinals and prelates who were present on that occasion.

The *Sepulchral Monuments*, with the exception of those of recent date, are, for the most part, scarcely worthy of St. Peter's as works of art. Many of them have allegorical figures in the style of *Bernini*. The altars of the chapels are, with few exceptions, decorated with mosaic copies of celebrated paintings, and as a whole it is difficult to imagine a series more

beautifully executed. We shall notice the most remarkable of these, and the principal tombs, in making the circuit of the basilica. Beginning from the tribune, on the rt. of St. Peter's chair is the mausoleum of Paul III. (n), by *Giulio della Porta*, to whom its execution was confided, by the advice of Michel Angelo. The statue of the pope is of bronze: the 2 allegorical female figures, representing Prudence and Justice, are of marble. The Justice is said to have been so truly modelled to nature, as to render drapery necessary; the present in stucco was added by *Bernini*. This monument, which formerly stood where the statue of St. Veronica now is, cost 24,000 scudi; the statues of Peace and Abundance, at present in the Farnese Palace, formed pendants to those remaining, and were removed when the tomb was placed where it now stands by Urban VIII. On the opposite side of the tribune is the monument of Urban VIII (m). The bronze statue of the pope is by *Bernini*; those of Justice and Charity, in marble, by his pupils. Proceeding onwards along the S. side of the building by the l. transept, the first mosaic we meet with (16) is a copy of Mancini's St. Peter and St. John. Opposite to it is the tomb of Alexander VIII. (o) (Ottobuoni), by *Arrigo di San Martino*: it has a bronze statue of the pope, and 2 marble figures of Religion and Prudence, by *Angelo Rossi*; the bas-relief represents the canonization of 5 saints by this pope. Near it is the altar of St. Leo (17), over which is the immense bas-relief by *Algardi*, representing that pope threatening Attila with the vengeance of St. Peter and St. Paul if he should approach Rome: it is perhaps the largest bas-relief ever executed in marble. In front of it is a circular marble slab covering the remains of Leo XII., with an inscription written by himself. Further on towards the transept is the tomb of Alexander VII. (p), the last work of *Bernini*. The pope is represented kneeling, surrounded by 4 allegorical figures of Justice, Prudence, Charity, and Truth: the latter, only by *Bernini*, was considered by Innocent



XI. so naked as to necessitate the drapery which now covers it. Opposite this tomb is a finely-coloured oil painting on slate by *Francesco Vanni* (19), representing the Fall of Simon Magus; it is one of the few pictures in oil in this basilica. Entering the S. transept, at the central altar (21) is a copy in mosaic of Guido's celebrated picture of the Crucifixion of St. Peter. The mosaic of the Incredulity of St. Thomas at the adjoining altar, dedicated to him (20), is from a picture by Camuccini, and, on the opposite side, in the chapel of the *Stigmata* (22), of St. Francis, after the painting by Domenichino, now in the ch. of the Cappuccini. Farther on, over the altar of St. Peter and St. Andrew (23), is the mosaic of Ananias and Sapphira, from Roncalli's picture in S. Maria degli Angeli. The mosaic over the altar of St. Gregory the Great (25) represents the Miracle of that saint, from A. Sacchi's picture in the Pinacotheca. Close by is the tomb of Pius VII., by *Thorvaldsen* (g), erected at a cost of 27,000 scudi, bequeathed for that purpose by his devoted minister and friend Cardinal Consalvi. The pope is represented seated upon his throne between 2 angels or genii representing History and Time, and lower down 2 larger figures of Power and Wisdom. By some the tomb is not regarded as worthy of its great sculptor, or of one of the most benevolent and virtuous pontiffs who ever wore the triple tiara. Against the pier opposite is the altar of the Transfiguration (24), over which is the mosaic copy of Raphael's celebrated picture of that subject, the copy here being somewhat larger than the original painting. From here entering the l. aisle, under the arcade is the tomb of Leo XI. (r), by *Algardi*, with a bas-relief representing the abjuration of Henry IV. of France, before the pope's legates, one of whom was Cardinal de Medicis, afterwards Leo XI. Opposite is that of Innocent XI. (s) (*Odescalchi*), by *Monot*, a French artist: the bas-relief represents the raising of the siege of Vienna by John Sobieski; the 2 marble figures Religion and Justice. The *Cupella del Coro* or the

Choir (26) near this, in which divine service is celebrated daily before the assembled canons, has 3 rows of stalls and 2 fine organs; the walls and ceiling are richly decorated with gilding and stucco ornaments, from the designs of *Giuseppe della Porta*. The mosaic altarpiece of the Conception is a copy of the picture by *Pietro Bianchi* in Sta. Maria degli Angeli. Under the arch leading to the neighbouring chapel is the tomb of Innocent VIII. (u), of the Cibo family: it is entirely of bronze, and is a very fine work of *Pietro* and *Antonio Pollejuovo*: on a bracket is a sitting statue of the Pope, holding a spear-head, in allusion to the gift of Bajazet II. to the pontiff of the spear which pierced the side of our Saviour. Opposite is the stucco monument of Gregory XVI. (t), which has replaced that of Pius VIII.; the place it occupies is appropriated as the temporary resting-place of the last pontiff, whose remains lie here until the death of his successor, when they are removed to the subterranean ch. or placed in a separate monument. A monument, by *Tenerani*, will soon be raised to Pius VIII., from a fund bequeathed for that purpose by Cardinal Albani, Secretary of State during his short pontificate. The *Chapel of the Presentazione* (27) contains a mosaic copy of the Presentation of the Virgin in the Temple, by *Francesco Romanelli*. Close to this chapel are 2 monuments which will not fail to interest the English traveller. The first on the rt. hand, over the door (H) leading to the roof and the cupola, is that of Maria Clementina Sobieski, wife of the Pretender James III., called here Queen of Great Britain, France, and Ireland: she died at Rome in 1745. It consists of a porphyry sarcophagus with alabaster drapery and a Genius holding a medallion portrait of the queen in mosaic, and was designed by *Filippo Barigioni*, and executed by *Pietro Bracci*, at the expense of the "Fabbrica" of St. Peter's. Opposite to this is *Cannon's Monument of the Stuarts* (v). It represents the entrance to a mausoleum guarded by genii. The principal expense of this monument was defrayed



from the privy purse of George IV. The following is the inscription:—

JACOBO III.

JACOBI II. MAGNÆ BRIT. REGIS FILIO,  
KAROLO EDVARDO,

ET HENRICO, DECANO PATRVM CARDINALIVM,

JACOBI III. FILIIS,  
REGIÆ STIRPIS STWARDIÆ POSTREMIS,  
ANNO MDCCXCIX.

BEATI MORTUI  
QUI IN DOMINO MORIUNTUR.

“Beneath that unrivalled dome,” says Lord Mahon, “lie mouldering the remains of what was once a brave and gallant heart; and a stately monument from the chisel of Canova, and at the charge, as I believe, of the House of Hanover, has since arisen to the memory of JAMES THE THIRD, CHARLES THE THIRD, AND HENRY THE NINTH, KINGS OF ENGLAND,—names which an Englishman can scarcely read without a smile or a sigh! Often at the present day does the British traveller turn from the sunny crest of the Pincian, or the carnival throng of the Corso, to gaze in thoughtful silence on that mockery of human greatness, and that last record of ruined hopes! The tomb before him is of a race justly expelled; the magnificent temple that enshrines it is of a faith wisely reformed; yet who at such a moment would harshly remember the errors of either, and might not join in the prayer even of that erring Church for the departed, ‘REQUIEScant IN PACE!’” The title of King of England is only given here to the first Pretender, whilst we shall see it applied to all three in the subterranean church, where their remains are in reality deposited. The chapel of the Baptistery (28), the last on this side of the basilica, contains the ancient vase of red porphyry which formed the cover of the tomb of the emperor Otho II.; it now serves as a baptismal font. The mosaic of the Baptism of Christ is a copy from Carlo Maratta; the St. Peter baptizing his gaolers in the Mamertine prisons is from Passeri; and the Baptism of the Centurion is from a picture by Procaccini.

In the N. side aisle beginning from the entrance door, the first chapel is called the *Capella della Pietà* (1), from the celebrated *Pietà* by *Michel Angelo*, a marble group representing the Virgin with the body of the dead Saviour on her knees. It was one of the great sculptor's first works, being executed when he was only in his 24th year, at the expense of the French ambassador, Cardinal Jean de Villiers, abbot of St. Denis. The critics of Michel Angelo's own time objected to the youthful appearance of the Virgin, and to the Son being represented older than the mother; but he justified it on the ground that it afforded an additional proof of the pure and spotless character of the Virgin. The group is not seen to advantage in its present position, and indeed seems lost: some portions of it are extremely beautiful, and it is much to be regretted that it is not better placed. Michel Angelo has inscribed his name on the girdle of the Virgin; it is said to be the only work on which he ever did so. In the well-known letter written by Francis I. to Michel Angelo in 1507, in which the king requests him to send some of his works to Paris to adorn one of the royal chapels, this *Pietà* and the statue of Christ in S. Maria sopra Minerva are particularly mentioned. The king entreats M. Angelo to sell to the bearer of his letter, who was the painter Primaticcio, some works of the same kind, “pour l'amour de moi,” and describes these productions “comme de choses que l'on m'a assuré estre des plus exquises et excellentes en votre art.” On each side of the altar of the *Capella della Pietà* are 2 smaller chapels, enclosed by bronze doors: that on the l., built from the designs of Bernini, called *Del Crocifisso* (2) from containing a crucifix sculptured by Pietro Cavallini, and a mosaic by *Cristofari*, representing St. Nicholas of Bari. Here are preserved the principal relics belonging to St. Peter's, from which they are conveyed in great ceremony to the balcony over the statue of St. Helena when exposed to public view on great

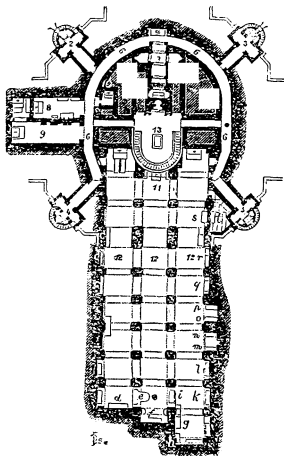
festivals. The other chapel, called the *Capella della Colonna Santa*, contains a column, in white marble, said to have been brought from the Temple at Jerusalem, and to be the one against which our Saviour leaned when he disputed with the doctors; it is highly ornamented with reliefs and spiral flutings, and is enclosed in a pyramidal cage of iron-work. Here also is a marble Sarcophagus, on which formerly stood the baptismal font, and bears the name of Anicius Probus, prefect of Rome in the 4th century. It has five compartments with bas-reliefs representing Christ and the apostles; and, though highly interesting as a Christian monument, is less remarkable as a work of art than the sarcophagus of Junius Bassus in the subterranean church. Returning into the aisle, is the statue of Leo XII. (a) by Fabris, raised by Gregory XVI., who caused that of Innocent XIII., which stood here, to be removed; and opposite to it the monument of Christina queen of Sweden (b), who died at Rome in 1689. It was erected by Innocent XII., from the designs of *Carlo Fontana*, and is ornamented with a bas-relief by *Teudon*, a French artist, representing the queen's abjuration of Protestantism in the cathedral of Innsbruck, in 1655. The mosaic in the adjoining chapel of St. Sebastian (3) is a copy of the picture of the martyrdom of the saint, by *Domenichino*, now in Sta. Maria degli Angeli. Under the next archway are the tombs of Innocent XII. (c), by *Filippo Valle*, in which the pope is represented sitting, supported by Charity and Justice; and that of the Countess Matilda (d), by *Bernini*; she died in 1115, and was buried in the Benedictine monastery near Mantua, but Urban VIII. removed her remains to St. Peter's in 1635; the bas-relief on the front of the sarcophagus represents Gregory VII. giving absolution to the emperor Henry IV. in the presence of the countess. The *Chapel of the Holy Sacrament* (4) contains, among other rich ornaments, a beautiful tabernacle of lapis lazuli and gilt bronze in the form of Bramante's circular temple at S. Pietro in Montorio. The altarpiece

of the Trinity is a fresco by *Pietro da Cortona*, who designed the stucco bas-reliefs and mosaics of the roof and cupola. This chapel contains, before the altar of St. Maurice, the tomb of Sixtus IV. (e), in bronze, ornamented with bas-reliefs by *Antonio Pollajuolo*, a very beautiful specimen of sepulchral sculpture. Julius II., of the same family, is buried by the side of this monument; the only memorial to this extraordinary pontiff, who so mainly contributed to the raising of the magnificent edifice in which his ashes now lie so neglected, being a small white marble slab let into the pavement; the wish of the ambitious pope to be interred in the tomb by Michel Angelo now erected in the ch. S. Pietro in Vincoli having never been fulfilled—an eternal disgrace to his family, whom he had enriched and raised to power, and to the heads of that church whose interests he had so greatly advanced. Under the adjoining arch is the tomb of Gregory XIII. (f), of the Buoncompagni family, during whose pontificate took place the reform of the calendar: it is by *Camillo Rusconi*; the statue of the pope is supported by figures of Religion and Power. The bas-relief in front represents the correction of the calendar. Opposite is the tomb of Gregory XIV. (g), a simple urn in stucco with an empty undecorated niche, owing probably to his having made few cardinals during his short reign, or not having laid the foundation of a princely house like that of his opposite neighbour, as was the case with his namesakes Gregory XIII. and XVI., whose families and cardinals have raised such costly memorials to them. The mosaic on the altar of St. Girolamo (6), on the great pier, is a copy of *Domenichino's* Communion of St. Jerome. The *Chapel of the Madonna del Soccorso* (5), erected by Gregory XIII., from the designs of Michel Angelo, was built by Giacomo della Porta. The cupola is covered with mosaics designed by Girolamo Muziani, which have been highly praised. In this chapel St. Gregory Nazianzenus is buried. Before the altar is the slab-

tomb of Gregory XV.; and on one side the gorgeous monument of Gregory XVI. (*h*), from the designs of Amici, erected at the expense of the cardinals he created during his long pontificate. Near it is the tomb of Benedict XIV. (*i*), by *Pietro Bracci*: with a statue of the pope, and 2 figures of Science and Charity. This learned pontiff was worthy of a monument by the first artist in Italy. The opposite chapel, dedicated to St. Basil (*7*), has a mosaic altarpiece, after Suleyra's picture of the saint celebrating mass before the Emperor Valens. In the rt. transept are some mosaics and statues: St. Wenceslaus, king of Bohemia, from Caroselli's painting (*8*); the Martyrdom of SS. Processus and Martinianus (*9*), from Valentin's; the Martyrdom of St. Erasmus (*10*), from Poussin's; the statues of S. Jerome, by *Pietro Bracci*; S. Cajetano, by *Carlo Monaldi*; S. Giuseppe Calasanzio, by *Spinazzi*; and S. Bruno, by *Stoldt*. Under the arch beyond this the mosaic at the altar of la Navicella (*11*), of Our Saviour coming to the rescue of St. Peter when the vessel is sinking, is from a picture by Lanfranco. Opposite is the magnificent Tomb of Clement XIII. (*k*), by *Canova*, one of the few specimens of really fine sculpture in St. Peter's. This was the work which established Canova's fame, and is still considered by many as his masterpiece; it was finished when he was 38 years of age, and after 8 years' labour. The pope, a fine expressive figure, is represented praying; on one side is the genius of Death sitting with his torch reversed, the most perfect piece of sculpture in the basilica; on the other is the figure of Religion holding the cross. The lions at the angles have received unqualified admiration; the sleeping one ranks among the finest efforts of modern sculpture. The mosaic beyond it (*12*) is a reproduction of the St. Michael by Guido at the Capuccini church. That of S. Petronilla (*13*), at the extremity of the aisle, is a copy from Guercino's picture in the Pinacotheca of the Capitol, and is considered the finest work of this class in St. Peter's. The tomb of Clement X. (Altieri) (*l*), near it, is by

*Rossi*: the statue of the pope is by *Ercole Ferrata*. The mosaic of St. Peter resuscitating Tabitha (*14*), over the opposite altar, is after a painting by Costanzi.

Most of the altars in St. Peter's are flanked by elegant Corinthian columns, many of grey and red Sardinian granite, others of a very beautiful red marble, with numerous white veins, called Cotanella, from the Sabine mountains.



Crypt of St. Peter's.

- 2, 3, 4, 5. Chapels of SS. Veronica, Helena, Andrew, and Longinus.
- 6, 6. Circular corridor.
7. Confessional of St. Peter.
8. Ch. of S. Maria in Portico.
9. Ch. of S. M. della Partorienti.
10. Ch. of Il Salvatoreino.
11. Ch. of Il Salvatore.
12. Nave and aisles of Grotte Vecchie.

*Tombs of*—*a* Junius Bassus; *c c c* of the Stuarts; *d* Gregory V.; *e* Otho II.; *f* Alexander VI.; *g* Pius II. and III.; *h* Boniface VIII.; *i* Adrian IV.; *j* Paul III.; *m* Julius III.; *n* Nicholas III.; *o* Urban VII.; *q* Marcellus II.; *r* Innocent IX.; *s* Card. Eroli; *t* Agnese Colonna.

The *Grotte Vaticane*, or subterranean Church.—(Admission for gentlemen is easily obtained on applying at the Sacristy in the forenoon between 9 and 11, except on festivals; but no female is allowed to enter, except on Whit Sun-

day, or with a special permission from the Cardinal Arciprete of St. Peter's, to procure which it is necessary to address a petition to the Cardinal Secretary of State. This will be managed by the people at Piale's and Spithover's Libraries without any trouble, and on payment of a small gratuity to the employé.)

The subterranean ch. consists of 2 distinct portions—the *Grotte Nuove* and *Grotte Vecchie*. The *Grotte Nuove* being a circular corridor, from which open some more ancient chapels, and the 4 under the statues of SS. Veronica, Andrew, Longinus, and Helena, in the basilica above, with the chapel of the Confessional in the centre, they correspond, consequently, to the area beneath Michel Angelo's dome. The *Grotte Vecchie* occupy the space beneath the nave of the modern basilica, extending to nearly opposite the chapel of the Sacrament and Choir; they formed the crypt, properly speaking, of the more ancient edifice erected by Constantine.

The *Grotte Nuove* were in a great measure remodelled by Paul V., retaining some of the more ancient chapels, who made them a receptacle for several monuments of art that existed in the old basilica. The *Grotte Vecchie* have undergone little change, except in having the pavement of the old ch. laid down on their floor, and having had several of the sepulchral urns of the early popes and historical personages, which stood under the portico and in the aisles of the old basilica, removed to them. The entrance to the subterranean ch. is by a flight of stairs behind the statue of S. Veronica (2), and opening into the circular corridor of the *Grotte Nuove*; on entering which and turning to the rt. are 2 of the original chapels, the first dedicated to Sta. Maria in Portico, also called the *Madonna della Boccia*, from a picture of the Virgin in it, attributed to *Simone Memmi*, which stood under the portico of the old basilica. On either side are several ancient tombs, statues of Saints John and Matthew from the monument to Nicholas V., and one of St. Peter, which stood under the primitive portico;

several early Christian inscriptions, a statue of Benedict XI., and a view of the old basilica of St. Peter's. Re-entering the circular corridor, and opposite to the entrance of the last chapel, is the *Capella del Salvatorino* (10), and near it the marble cross which crowned the front of the primitive basilica. Between the chapel of S. M. del Portico and the next, dedicated to the *Madonna delle Partorienti* (9), is a curious mosaic of our Lord giving his benediction: it is of the 10th centy., and stood over the tomb of Otho II. This chapel contains statues of the two St. James' from Nicholas V.'s monument, several Christian inscriptions of the 5th and 6th centuries, a mosaic of the Virgin of the 8th, and another of an angel, after Giotto (?), &c. In the recess on the rt. of the altar were interred Popes Leo II., III., and IX., until removed to the upper ch. by Leo XII. In other parts of this chapel are a half-figure of Boniface VIII., attributed to *Andrea Pisano*, a portrait in mosaic of Pope John VII., and the painting of the Virgin, which gives its name to the chapel, &c. In the corridor (6) beyond and leading to the chapel of St. Andrew (4) are several inscriptions, one relative to the draining of the cemetery of the Vatican by S. Damasus in the 4th century, remarkable, like all those of that pope, for the elegant form of the letters; it is in Latin verse; and numerous fragments of sculpture, the most remarkable being, statues of Saints Bartholomew and John, from the monument of Calixtus III.; of 4 Doctors of the Church, with 2 angels, from that of Nicholas V.; an inscription of the time of Gratian, Valentinian, and Theodosius, relative to certain properties held by the basilica, &c. The entrance to the *Grotte Vecchie* is near here. The *Grotte Vecchie* consist of 3 parallel corridors, separated by massive pilasters supporting low arches, on which rests the floor of the central nave of the basilica above. In these *grotte* have been placed the sepulchral urns of several of the popes and historical personages which stood in the old basilica, or who have been interred here since the erection of the modern

one.\* Near the entrance of what we may call the S. nave or corridor is the marble inscription or copy of the celebrated donation to the Church of all her possessions by the Countess Matilda in 1102. The altar of the Salvatore (11), at the extremity of the central corridor, has a curious bas-relief of the Virgin by *Arnolfo*, which once stood over the monument of Boniface VIII.; and before it are the graves of Charlotte Queen of Cyprus (ob. 1487) and of Pius VI. Under one of the neighbouring arches in the S. aisle are the urns (*ccc*) of the 3 last princes of the house of Stuart, who died at Rome—James III., Charles III., and Henry IX., as they are here designated, and a little beyond that of Pius VIII. Near the extremity of this corridor are the tombs of Pope Gregory V. (*d*), and (*e*) of the Emperor Otho II., who died at Rome in 983—it formerly stood under the portico of the ch. above; and the empty urn, with his recumbent statue on the cover, of Alexander VI. (*f*), the body having been removed, with that of Calixtus III., to the Spanish national ch. of the M. di Monserrato in the Via Giulia, where they now lie neglected. Near the extremity of the central nave are the receptacle for the præcordia of Christina Queen of Sweden and of Benedict XIII.; the greater number of the popes are laid in the northern aisle. Commencing at its W. extremity, are the sarcophagi of Boniface VIII. (*h*), by *Arnolfo*, interesting as a work of art; of Pius II. and III. (*g*), whose monuments now stand in the ch. of S. Andrea della Valle, where they were

removed on the destruction of the old basilica: next is the urn of Adrian IV. (*i*) (*N. Breukhspear*), in red granite, and opposite to it that of Nicholas V. (*k*), the inscription upon it from the pen of Æneas Sylvius (Pius II.). Following the outer wall on this side of the grotte stand successively the urns of Paul II. (*l*), with a recumbent figure of the pontiff, by *Mino da Fiesole*; of Julius III. (*m*); Nicholas III. (*n*); Urban IV. (*o*); Marcellus II. (*q*); Innocent IX. (*r*); and of Card. Eroli (*s*), once celebrated for its sculptures; and in a recess beyond (*t*), amongst several others, that of Agnese Caetani Colonna, the only lady not of royal descent who has a monument in St. Peter's. Re-entering here the circular corridor of the Grotte Nuove is the chapel of S. Longinus (5), with a mosaic of the patron saint over the altar, from a picture by *A. Sacchi*. Between this and the chapel of St. Helena (3) are several mosaics and statues: those of our Saviour and S. Andrew from the monument of Nicholas V.; the bas-reliefs of Adam and Eve, of the Last Judgment, and the statue of Charity, by *Mino da Fiesole*, from that of Paul II. The large bas-reliefs representing histories in the lives of SS. Peter and Paul, on either side of the entrance to the Confessional, formed a part of the *ciborium* of Sixtus IV. in the old church. The paintings in the chapel of St. Helena are chiefly relative to events in the life of St. Andrew, whose relics were originally deposited here.

\* The popes who died at Rome were, with very few exceptions, interred in S. Peter's, and nearly all had monuments in the old basilica, on the destruction of which several of the latter were removed to other churches in Rome (Pius II. and III., and Eugenius IV.): a few were set up in the new ch. (Sixtus IV., Innocent VIII.); others transferred to churches or chapels founded by their families (Clement VIII., Sixtus V.); whilst some again were interred in churches they had selected as their last resting-places (Paul IV., Leo X., Clement VII., Innocent X., Clement XII.); and, last of all, Clement XIV. in the ch. of the SS. Apostoli, attached to the convent of the religious order of which he had been a member before his accession. On this subject the reader will find much interesting information in Mr. Gergovian's little volume in German, on the Tombs of the Popes.

The Chapel of the Confession Confessional (7), in the form of a Latin cross, is beneath the space occupied by the high altar in the basilica above; the Confessional being the spot where had been deposited, since the middle of the 4th centy., the body of St. Peter, brought here by S. Cornelius from the catacombs of St. Calixtus, on the Via Appia. The chapel is richly decorated. Over the altar are two pictures of SS. Peter and Paul, of the time of Calixtus II. (1122). One of the very interesting monuments of the Grotte Vaticane is the sarcophagus of Junius Bassus (*a*), Prefect of Rome, who died in 359: it was discovered in 1595, in excavating for the Grotte Nuove,

near the spot where it now stands, opposite to the entrance to the chapel of the Confessional. The urn is covered with sculptures, divided into compartments by columns, some torse, others covered with arabesques in relief, each bas-relief representing a subject from the Old and New Testament. They are of importance as specimens of the best style of early Christian sculpture.

The *Sacristy*, entered by a door (G) in the 1. transept, was built by Pius VI. from the designs of Carlo Marchionni (1775). In the corridor leading to it are the statues of St. Peter and St. Paul, by Mino da Fiesole, which stood in front of the old basilica. Fixed into the walls are several ancient inscriptions, discovered in digging the foundations of the building; and the celebrated one of the *Fratres Arvales*, of the time of Domitian and Elagabalus, so learnedly illustrated by Moroni. The Sacristy consists of 3 noble halls, decorated with a richness of ornament scarcely inferior to that of St. Peter's itself. The 8 fluted pillars of grey marble in the central one, or *Sugrestia Commune*, are from Hadrian's villa. The picture of the Deposition is by *L. Sabbatini*, but said to have been sketched by M. Angelo. The gilt-bronze cock over the clock on the arch once stood on the summit of the bell-tower of the ancient basilica. Out of the *Sugrestia Commune* opens, on the left, the *Sugrestia de' Canonici*, which contains paintings of the Madonna and Child with St. John, by *Giulio Romano*, and a Holy Family, by *Il Fattore*. In the chapter-house opening from the S. de' Canonici are 3 paintings on panel by *Giotto*, representing our Saviour with Card. Stefaneschi, for whom they were painted, the Crucifixion of St. Peter, and the Martyrdom of St. Paul; and some frescoes by *Melozzo da Forlì*. The *Sugrestia de' Beneficiati*, which opens out of the S. Commune on the rt., contains a picture of the Saviour giving the keys to St. Peter, by *Muziani*, and the image of the Madonna della Febre, which gave its name to the ch. on the site of which Pius VI. erected the modern splendid Sacristy. In the Guarda-

roba, or *Tesoro di S. Pietro*, opening out of this, are preserved the church ornaments. Among the *church plate* are some crucifixes and candlesticks from the designs of *Michel Angelo* and *Benvenuto Cellini*. The "Dalmatica," worn by Leo III. at the coronation of Charlemagne, is also preserved here. In the *Archives*, entered at the end of the corridor (over the door of which are fragments of the chains of the port of Smyrna and of the gates of Tunis, the latter presented to Sixtus IV. by Charles V.), are a MS. Life of St. George with miniatures by *Giotto*, the famous parchment codex of the *Philippics* of Cicero, a Terence, and a Persius of very early date. The statue of Pius VI., near the entrance to the *Sugrestia*, is by *Agostino Penna*.

*Ascent of the Dome.*—No one is allowed to ascend without an order from the director of the *Fabbrica* of St. Peter's, which is granted on application from the consul, and visitors are not admitted after 11 o'clock, although they can remain until 1. The ascent to the summit is the only means by which an idea can be formed of the immensity of St. Peter's. It presents one of the most extraordinary spectacles in the world. A broad paved spiral staircase *a cordoni* leads us to the roof by so gentle an ascent that horses might mount it. On the walls of this staircase are inscriptions recording the opening of the *Porta Santa* on several occasions of the jubilees, others the names of members of the reigning houses of Europe who have accomplished the ascent. A series of passages and staircases carries us from the roof to the different stages of the dome, winding between its double walls, and opening on the inner great circular gallery, from which the stranger may look down on the church below. It is from these two circular galleries at the base and top of the drum of the cupola that we can best appreciate the stupendous size and proportions of the building. The people moving on the pavement scarcely appear like human beings, and the mosaics of the dome, which seemed

from below to be minute and delicate works, are found to be coarsely executed in the only style which could produce effect at such a distance.

The stairs from this point lead between the two walls of the dome to the top of the lantern, from which another flight takes us to the base of the ball: from this a nearly vertical ladder will allow the visitor to ascend, without danger, into the latter. The *Bull*, formed of copper plates, is 8 ft. in diameter, and large enough to hold 16 persons. A small iron ladder winds round the exterior of the ball and leads to the cross, which is 16 feet in height. The view from the balcony below the ball is one of the finest. The whole of Rome with her desolate Campagna is spread out like a map in the foreground, bounded on the one side by the chain of Apennines and the Alban Hills, and on the other by the Mediterranean. There is scarcely any prominent object of interest in the city which may not easily be distinguished, and the leading features of the Apennines and the other encircling mountains are from nowhere seen to greater advantage.

The *Illuminations* of St. Peter's on Easter Sunday are too well known to require a detailed description. To those who have witnessed them the impression produced by their magnificent display is too strong to be obliterated: and those for whom the spectacle is yet in store will find that any description falls far short of the reality. Every column, cornice, and frieze, the bands of the dome, and all the details of the building to the summit of the cross, are lit up with lines of lamps, and its gigantic architecture stands out against the dark sky in a complete firmament of fire. The illuminations are repeated at the Festival of St. Peter's (June 29) on 2 successive evenings, and on each occasion are said to cost 600 crowns. 382 men are employed to light the lamps; and when we consider the hazardous nature of their task, it is surprising that the number of accidents is very small. There are 2 illuminations on each evening; the

1st, called the *silver* illumination, begins at dusk, and consists of 5900 lanterns; the 2nd, called the *golden* one, begins at 8 on Easter Sunday, at 9 on St. Peter's day, when, at the first stroke of the clock, 900 lamps are lighted so instantaneously that it seems the work of enchantment. The whole process is generally completed before the clock has finished striking the hour, or in about 8 seconds: the entire building is then lit up by no less than 6800 lamps. The lanterns used for the silver illumination are of white paper, those for the golden are iron cups filled with blazing tallow and turpentine.

The principal *Ceremonies* and religious services in St. Peter's and the Sixtine Chapel are the following:—January 1st: Grand mass at 10 A.M., in the Sixtine chapel, by the pope in person, unless the pope is in residence at Monte Cavallo, when it is celebrated in the chapel of that palace. This applies to all the ceremonies except those at Easter and Christmas, and at the festival of St. Peter. 5th: Vespers in the Sixtine, at 3 P.M. 6th, the *Epiphany*: high mass in the Sixtine, at 10 A.M. 18th, the *Feast of the Cattedra di S. Pietro*: high mass by the cardinal archpriest, in presence of the pope and sacred college at S. Peter's. The pope is borne processionally on this occasion: at 3 P.M. the vocal music in the choir is very fine. February 2nd, *Purification of the Virgin*: high mass by a cardinal-priest, in presence of the pope, preceded by the pontiff's benediction of the candles, and a procession round the basilica, and followed by a *Te Deum* in commemoration of Rome's escape from the effects of the earthquake in 1703. Candles are distributed to Catholics who go up to receive his holiness's blessing; as upon Palm Sunday, gentlemen must present themselves in uniform or evening dress. The music is generally very fine both during mass and at vespers. The pope is also carried in and out of the ch. processionally on this festival. On *Ash Wednesday*, high mass, and the sprinkling of ashes on the heads of the



cardinals. March and April.—*Holy Week, Palm Sunday*: at 9½ A.M. the pope is borne into St. Peter's, where, on arriving in the pontifical chapel, he receives the homage of the assembled cardinals, habited in violet robes: immediately afterwards his holiness consecrates the palms, and distributes them first to the cardinals, then to the archbishops and bishops, the corps diplomatique, the canons of St. Peter's, and the heads of the different religious orders, and last of all to the military, and such private individuals as may wish to receive them—the latter must be in uniform or evening dress. After the distribution the pope is carried round St. Peter's in procession, followed by all those who have received palms, which they carry in their hands; on their return to the pontifical chapel the cardinals change their violet for scarlet robes, and high mass in music is performed by a cardinal priest, which generally lasts from 11 until 1: this terminated, the pope is carried to his unrobing-room, in the chapel of the Transfiguration. The whole of the ceremony on this day is very imposing: gentlemen in uniform are admitted into the pontifical chapel; ladies have places assigned to them on either side before the high altar, and for which tickets are distributed by the pope's Major-domo. *Wednesday in Holy Week*: at 4½ P.M. the first *miserere* is chanted in the Sistine chapel in the presence of the pope. To secure seats where the chanting takes place, it is necessary to go at 2 o'clock, and ladies must be provided with tickets, as mentioned hereafter. A triangle of candles is prepared previous to the service, and one candle is extinguished at the conclusion of different psalms, till one alone is left. This is removed during the singing of the *miserere* behind the altar, and on its conclusion is again brought out, when a general knocking with a stick takes place,—the whole significant of the light on earth during our Saviour's presence, his death and descent into the tomb, and his resurrection, with the circumstances which attended it. In the

evening, after the services at the Vatican are finished, the *Trinità de' Pellegrini* may be visited, to see the feet of the pilgrims who have journeyed to Rome for the holy week washed by the great dignitaries and nobles, who also attend on them, like servants, at their meal, and afterwards assist them to prepare for rest. The men and women are placed in separate parts of the hospital, and the persons regularly engaged for those charitable offices are enrolled in confraternities, numbering many of the aristocracy of Rome, including his Holiness and the cardinals; several kings have been so likewise. To be entitled to admission, the pilgrims must have come from a distance of more than 60 m., and bring certificates from their bishop, attesting that they have repaired to Rome for the purpose of visiting the holy places; these are examined by persons called *ricevitori*, for security against deception. At Easter, Italian pilgrims are entertained for 3 days, Ultramontanes for 4, Portuguese for 7; at other times of the year, Italians for 1 day, Ultramontanes for 2, Portuguese for 5; the latter receive each, on their departure, a Roman sequin, and the Bohemians a scudo. This ceremony is repeated at the *Trinità de' Pellegrini* every evening during the week. *Thursday*: High mass in the Sistine chapel at 10 A.M. by a cardinal, in general the Dean of the Sacred College, about midday. If the weather permits, his Holiness about noon proceeds to the balcony in front of St. Peter's, and pronounces his benediction to the assembled multitude below; in case of rain the benediction is given inside the ch. At the conclusion of the benediction the pope descends to St. Peter's, where in the rt.-hand transept, fitted up for the occasion, he washes the feet of 13 priests, who represent the 12 apostles, and the 13th who appeared miraculously to pope Gregory the Great on a similar occasion. About 11 the washing of the feet is concluded, after which the pope, in the gallery over the portico of St. Peter's, waits on the same 13 priests at table. It may not be uninteresting to mention that these

representatives of the apostles are selected from every country, the diplomatic agents of several Courts having a right of presentation. 2 Italians are chosen by the pope's major-domo, a Swiss by the captain of the Swiss guard, and 2 Oriental Catholics by the heads of the united Armenian and Greek Churches at Rome. Each priest receives a gold and silver medal after his feet have been washed, and carries away all the viands placed before him, as well as the napkin, and white dress in which he is attired. The pope commences by putting on a richly embroidered apron, which is afterwards the perquisite of the Grand Chamberlain (*Maestro di Camera*), after which bishops and prelates present him with the plates which he lays before each pilgrim: during the repast the pope's crossbearer (*Crociifero*) reads prayers. At 4½ P.M. the 2nd *miserere* is chanted in the Sistine chapel, after which his Holiness, attended by his household, proceeds to pray in the Capella Paolina. Gentlemen in evening dress are admitted to all the ceremonies of this day, and ladies by tickets issued by the major-domo. The Vatican Museum, the Etruscan and Egyptian collections, are open to the public on Holy Thursday, from 1½ to 5 P.M. The cardinal penitentiary sits in the N. transept of St. Peter's to give absolution for mortal sins which cannot otherwise be absolved. The high altar in St. Peter's is washed. The Pauline chapel and the different "sepulchres," more particularly those in the Spanish and Portuguese churches, and S. Ignazio, are illuminated. Among the sights of this evening may be mentioned the shops of the *Pizzicaruali*, or sausage and pork dealers, in the neighbourhood of the Pantheon and the Piazza Navona, which are arranged in every sort of device, and brilliantly illuminated. *Good Friday*: The Holy Sacrament, which yesterday was blessed at the mass in the Sistine chapel, is this morning carried back to it from the Pauline, where it was deposited, and the sacrifice consummated by the cardinal grand

penitentiary at 9½ A.M. The pope and Sacred College afterwards hear a sermon preached by a friar of the Black Franciscan Order. The last *miserere* is chanted this day in the Sistine chapel and in St. Peter's at 4 P.M.; after which the pope proceeds in procession with the cardinals through the Sala Regia to St. Peter's to pray before the tomb of the apostle; at the conclusion of which the relics of the Holy Cross, the Volto Santo, and the spear are exhibited from the balcony over the statue of St. Veronica. The great illuminated cross, which was formerly suspended from the dome on this evening, has ceased to be so since the time of Leo XII. The figure of our Saviour, which is covered up during Lent, is this day unveiled. The cardinal penitentiary gives absolution as on Thursday. *Saturday*: Ordination at St. John Lateran, and public baptism of Jews and other non-Christians in the baptistery of Constantine at ½ past 8 A.M. At the same hour, or even earlier, blessing of candles, fire, &c., in the Sistine chapel. High mass in the Sistine at 9 A.M. *Easter Sunday*, the grandest festival of the Roman Catholic Church, without exception. Daybreak is ushered in by the cannon of the castle of St. Angelo. At 9½ A.M. high mass in St. Peter's, the pope himself officiating. The pope enters the ch. in solemn procession, every incident of which has a mystical meaning. His Holiness is carried on a portable throne, which is symbolical of his elevation as the vicar of Christ. Before him are carried 2 fans of ostrich-feathers, in which the eyes of peacock's feathers are set, as a symbol both that vigilance is required of the pontiff, and also that the eyes of all men are fixed upon him. The triple crown, it need scarcely be added, is equally symbolical. The lower circlet represents the crown of temporal dominion, while the mitre represents the spiritual; the second circlet shows the union of the spiritual and temporal authority, and the third the union of the pontifical, imperial, and royal power. The 7 candelabras carried before the

pope by Acolytes represent the 7 ecclesiastical *riani*, or divisions of the city; mystically they bear reference to the candlesticks amid which the vision of the Son of God appeared to the Evangelist, as described in the Apocalypse; and are also typical of the 7 gifts of the spirit.

On entering St. Peter's, when the pope arrives opposite the chapel of the Holy Sacrament, the procession stops; the pope descends from the throne and adores the Host, which is exposed on the illuminated altar of that chapel. The *cortège* then passes on to the throne erected on this occasion at the epistle-side of the tribune, where the homage is performed, and after reading to himself the prayers preparatory to saying mass, whilst the office of Tierce is sung, his Holiness is vested for the celebration. A procession is then formed towards the throne at the end of the tribune, which, suddenly turning to the rt., faces the high altar and approaches it. It consists of the Thurifer, Crossbearer, Greek and Latin deacons and subdeacons, cardinal bishop and three cardinal deacons, the pope with two private chamberlains, and an auditor of the rota bearing his mitre, the patriarchs and other prelates assistant at the throne. Near the altar it is met by the 3 junior cardinals, who successively do reverence to his Holiness and embrace him with a kiss on the cheek and breast, mystically exhibiting the homage paid by the 3 Magi to the Saviour. The epistle and gospel are sung, first in Latin, then in Greek, to denote the union between the Eastern and Western Churches, but the primacy of the Latin. Towards the conclusion of the creed (his Holiness having retired before the epistle to the farthest throne) the sacred vessels are washed at what are called the credence tables, for the utensils of the mass. When the pope has returned to the altar, the sacristan eats in his presence two particles, pointed out by the deacon, from the three wafers, and also drinks of the wine and water prepared for the mass. This precaution against poison, though a mere form, is of almost immemorial

usage at the papal high mass. At the offertory is sung the motette *Christus resurgens* with the beautiful music of Felice Anerio, considered one of the finest concerted pieces of the papal choir. This is followed by the singing of the Sequence, *Victime Paschali*, generally to the music of Simonelli. The music and poetry of the Church for Easter-day is the most beautiful in the whole range of sacred music. This Sequence especially is probably one of the earliest specimens of the ecclesiastical hymn now extant, its authorship having never been ascertained: like the magnificent anthem for Christmas, *Quem vidistis Pastores*, it partakes of the dramatic, introducing, as interlocutors, Mary, who returns from the sepulchre, and the disciples, who question her what she has seen. It concludes with a kind of chorus, which swells into a noble strain, after a confession of faith in the resurrection.

Before the preface two junior cardinal deacons take their station beside the altar, facing each other, to represent the two angels who stood at the sepulchre. Then is sung, as preparatory to the consecration, the form which offers up the praises of the Church with those of angels, archangels, thrones, and dominations; and after the choir has continued it in the *Sanctus*, a dead silence follows, to be interrupted by that burst of the silver trumpets at the consummation of the sacrifice, the effect of which can never be forgotten. The consecration of the Elements by the pope takes place at the high altar, to typify, it is said, the sufferings of the Redeemer in sight of the multitude; the altar represents the table where the eucharist was instituted, and the throne the mount where the sacrifice was offered. A second elevation of the host and the chalice is made, after the pontiff has left the altar, by the assistant cardinals, and each is carried solemnly to the throne, where his Holiness partakes of both, drinking from the chalice through a golden tube, a vestige of the ancient practice at the time when communion under both kinds was general. The deacon and subdeacon then receive

from his hands the remainder of the consecrated elements. A *ciborium* containing other consecrated particles is brought with the same solemnity to the throne, and out of this the holy father administers communion, in one kind, to the cardinal deacons present, the Roman princes, the Senator of Rome, and the Conservators. After the conclusion of mass the pontiff, assuming the triple crown tiara, reseats himself in the portable throne, when the cardinal archpriest of St. Peter's presents him with a purse of white velvet containing the offering made to him for singing mass in that basilica—*pro Missa bene cantata*. The whole ceremony within St. Peter's lasts from 9½ to 11¾ o'clock A.M.; but to secure places, strangers ought to be at the ch. at least an hour before the service commences. At a little after 12 o'clock the pope pronounces his benediction from the balcony of St. Peter's, in the same form as on Holy Thursday. The following are the words of the benediction, the Amen being four times chanted, and breaking finely upon the silence in which, unless one is very near, the whole seems to pass:—

"May the holy apostles Peter and Paul, in whose power and authority we confide, intercede for us with the Lord. Amen. Through the prayers and merits of the blessed Mary, ever Virgin, of the blessed Michael the Archangel, of the blessed John the Baptist, of the holy apostles Peter and Paul, and all Saints, may the Omnipotent God have mercy upon you, may all your sins be remitted, and Jesus Christ lead you to eternal life. Amen. Indulgence, absolution, and remission of all your sins, space for true and faithful repentance, hearts ever contrite, and amendment of life, may the Omnipotent and merciful God afford you. Amen. And may the blessing of the Omnipotent God, Father, Son, and Holy Ghost, descend upon you and remain with you ever. Amen."\*

At the last clause, *et benedictio*, the pope rises and signs the cross in front and on each side, over the people, as he pronounces the holy names; at *descendat* he stretches out his arms to heaven, and then folds them over his breast. The benediction concluded, a cardinal deacon reads in Latin and Italian (afterwards throwing the documents among the people) the bull of the plenary indulgence conceded to all who have attended the sacraments in the spirit of true repentance, whose hearts are purified from the malignancy of sin, and who are, therefore, in a state of reconciliation with the Church. The military bands strike up, the bells of St. Peter's and the artillery of St. Angelo raise their chorus, as final to the celebration of the resurrection. At 7 P.M. the illumination of St. Peter's commences; but it is necessary for carriages to go there some time before to obtain a place. At 8 P.M. the whole bursts out into a brilliant running flame, which is seen beautifully either from the Piazza of St. Peter's or the Pincian Hill; and, if people are quick in their movements, it may easily be seen from both places. *Easter Monday*: high mass on this and the following day in the Sixtine chapel by a cardinal priest. The celebrated *girandola*, which formerly took place from the castle of St. Angelo, is now transferred to the Monte Pincio; it commences between 8 and 9 P.M., and is, perhaps, the finest exhibition of fireworks in the world; and can be well seen from the seats erected on the occasion in the Piazza del Popolo. Should the evening prove unfavorable, it is postponed to the following Monday. *May*.—*Whitsunday*: high mass in the Sixtine chapel when the pope resides at the Vatican; it is sometimes performed at S. Maria Maggiore. After 12 o'clock females are allowed to visit the Grotte Vaticane, or subterranean chapels, and the Confessional. *Corpus Domini*: the solemn procession of the

\* The traveller who may desire greater details on the imposing ceremonies of the Holy Week will find them in a small volume, entitled *Delle Ponteficie Funzioni della Settimana Santa*, di Gaetano Moroni; in English versions by Dr.

England, late Bishop of Charleston, and Monsignore Baggs; and in the French pamphlet of the Abbé Hery on the same subject; all which may be procured at Piale's, Spithover's, or Gallarini's libraries.

Holy Sacrament, in which the pope, the clergy, and the court take part. June 28th, *the Eve of the Festival of St. Peter and St. Paul*: at 6 P.M. vespers in St. Peter's in the presence of the pope, who afterwards blesses the Pallia; the Confessional of St. Peter's is thrown open on this occasion; the illuminations of St. Peter's and the girandola on the Pincian take place on this and the succeeding evenings. 29th: high mass in St. Peter's, the pope officiating, at 10 A.M. At 3, vespers in St. Peter's, in the presence of all the cardinals. November 1st: high mass in presence of the pope at 10 A.M. in the Sixtine chapel. At 3 P.M. vespers for the dead in the same, in the presence of the pope and the whole court. 2nd: high mass at 10 A.M. by the pope, in commemoration of the dead. 3rd and 5th: a similar ceremony for the souls of all deceased popes and cardinals. December.—*First Sunday in Advent*: high mass in the Sixtine chapel, and procession of the pope to the Capella Paolina, which is illuminated for the occasion. On each Sunday in Advent divine service is performed in the pope's chapel, either at the Vatican or the palace on Monte Cavallo. 8th, *Conception of the Virgin*: high mass in the Sixtine chapel. 24th, *Christmas Eve*: vespers in the Sixtine chapel at 5. At 8 P.M. high mass, generally in the presence of the pope, which lasts till midnight. The pope on this occasion blesses the hat and sword, which he afterwards sends as a present to some Roman Catholic prince. 25th, *Christmas Day*: grand mass at 10 A.M. in St. Peter's by the pope in person, attended by the cardinals, the clergy, and the whole court. 26th: mass at 10 A.M. in the Sixtine chapel, in honour of St. Stephen. 27th: a similar service in honour of St. John the Evangelist, and vespers in St. John Lateran. 31st: vespers in the Sixtine chapel, at which the pope is generally present.

Vespers are sung every day at from 3 to 4½ P.M., according to the time of year, in the Choir at St. Peter's: they are much frequented on Fridays and Sundays, on account of the fine music by which they are generally accompanied.

*Tickets of admission for the ceremonies of the holy week at St. Peter's and the Sixtine chapel are necessary for ladies only; ladies who wish to avail themselves of seats must be dressed in black, without bonnets, and with veils, during all the ceremonies.* Gentlemen, if in black evening dress or in uniform, are admitted into the body of the Sixtine and Pontifical chapels. Ladies' tickets may be procured through their diplomatic representative or bankers. British subjects will find the Consul most obliging in this as in every other respect, but they must make application some time beforehand. (*No tickets are required during the ceremonies that take place here at other periods of the year.*) Admission to the *loggia* of the ambassadors and princes during the illuminations, but which are better seen from the Piazza, is only to be obtained on application to the pope's majordomo.

2. *Basilica of the Lateran (San Giovanni in Laterano).*—This celebrated basilica occupies the site of the house of the senator Plautius Lateranus, from whom it derives its name. He is mentioned by Tacitus as having been implicated in the conspiracy of Piso, for which he was put to death by Nero. The site afterwards passed to the family of Marcus Aurelius, who was born near the palace. In the 4th century the Lateran house was conferred by Constantine on the bishop of Rome as his episcopal residence. Constantine then founded this basilica, at the instigation of St. Sylvester, assisting with his own hands to dig the foundations. It was long regarded as the first of Christian churches, and the inscription over the door styles it *omnium urbis et orbis Ecclesiarum Mater et Caput*. The chapter of the Lateran still takes precedence of that of St. Peter's; the ceremony of taking possession of the Lateran Basilica, is one of the first forms observed on the election of a new pope, whose coronation takes place in it, so that for 1500 years it has preserved its rank and privileges. It is one of the 4 basilicas which have a "Porta Santa." It is also

remarkable for the 5 general councils which have been held here, and to which we shall refer hereafter. The old basilica was nearly destroyed by fire in the pontificate of Clement V., but it was restored by that pope, and subsequently enlarged and remodelled by many of his successors. Clement VIII. enlarged the transepts and aisles from the designs of Giacomo della Porta. In the time of Innocent X. (1644) Borromini loaded the nave with ornaments, and surrounded the granite columns, no longer capable of supporting the roof, with the present cumbrous piers. Clement XII. completed the work of renovation in 1734, by adding the principal façade from the designs of the Florentine architect Alessandro Galilei. After these numerous restorations and changes it will hardly be expected that the basilica has preserved much of its original character. The façade is a fine specimen of the architecture of the last century: it is built entirely of travertine, and has 4 large columns and 6 pilasters of the composite order sustaining a massive entablature and balustrade, on which are placed colossal statues of our Saviour and 10 saints. Between the columns and pilasters are 5 balconies; from that in the centre the pope gives his benediction to the people on Ascension Day. The whole front is broken into ornaments and details, which lessen the general effect. In the vestibule is an ancient marble statue of Constantine from his baths on the Quirinal. There are 5 entrances under the portico to the basilica; the middle one has a bronze door, brought by Alexander VII. from the ch. of S. Adriano in the Forum, and supposed to have belonged to the Basilica Æmilia; the next door is the Porta Santa, and is of course walled up. The interior has lost the distinctive characters of the basilica under the hands of Borromini; the roof and walls are covered with medallions and stucco ornaments, which do not compensate for the disfigurement of the ancient edifice. The interior, as we now see it, consists of a nave with 2 aisles on each side, separated by 4 rows of piers. Those of the

nave, in which Borromini has encased the columns of the old basilica, are pierced with niches containing statues of the Apostles. These statues are characteristic specimens of the school of Bernini, with all its extravagances, and yet, with their acknowledged faults, the effect of so many colossal figures is imposing. The St. James the Great, the St. Matthew, the St. Andrew, and the St. John, are by *Rusconi*; the St. Thomas and St. Bartholomew are by *Le Gros*; the St. James the Less is by *Angelo Rossi*; the St. Thaddeus is by *Lorenzo Ottoni*; the St. Simon by *Francesco Maratti*; the St. Philip by *Giuseppe Mazzuoli*; and the St. Peter and St. Paul are by *Monot*, a French sculptor. The one which has perhaps the greatest merit as a work of art is the St. James the Less, by *Rossi*. "The Apostles appear to me to fall under the censure of an injudicious imitation of the manner of the painters. The drapery of those figures, from being disposed in large masses, gives undoubtedly that air of grandeur which magnitude or quantity is sure to produce; but though it be acknowledged that it is managed with great skill and intelligence, and contrived to appear as light as the materials will allow, yet the weight and solidity of stone was not to be overcome."—*Sir J. Reynolds*. Above them are some good bas-reliefs. The great ornament of the ch., opening out of the l. aisle, is the *Corsini Chapel*, built in the form of a Greek cross by Clement XII., in honour of his ancestor St. Andrea Corsini, and from the designs of Alessandro Galilei (1729). Nothing can surpass the magnificence of this very beautiful structure: the richest marbles, the most elaborate ornaments and gilding, columns of precious marbles, bas-reliefs, and even gems, have been lavished on its decorations with a profusion quite without a parallel in any other private chapel in Rome, except perhaps that of the Borghese family in Sta. Maria Maggiore. Notwithstanding this excess of ornament, the whole has been controlled and subdued by a correct taste, which cannot fail to be appreciated after the deformities of Borro-

mini's nave. The altarpiece is a mosaic copy of Guido's picture of S. Andrea Corsini. The porphyry sarcophagus which forms the tomb of Clement XII. formerly stood under the portico of the Pantheon; the cover is modern; the bronze statue of the pope is by Maini; and the 2 lateral figures are by Carlo Monaldi. Opposite is the tomb of Cardinal Neri Corsini, with his statue and 2 sitting statues by Maini. The figures in the niches, representing the Cardinal Virtues, are by Rusconi and other followers of Bernini, but they are not remarkable as works of art. In a vault underneath this chapel is a good *Pietà* by *A. Montauti*. The HIGH ALTAR of the Basilica stands beneath a magnificent Gothic tabernacle, supported by 4 columns of granite, curious as a work of the 14th century. It was erected in the reign of Urban V., and partly at the expense of Charles V. of France, to receive the heads of St. Peter and St. Paul, which were found during his reign among the ruins of the old church. It bears the arms of the pope and the king of France, the protector of the basilica. Within the high altar is enclosed a table of wood, upon which St. Peter is said to have officiated. The high altar and tabernacle have been recently restored and decorated with much magnificence, at the expense of Pius IX. In the enclosed space below and in front of the Confessional of St. John, is the bronze tomb of Martin V., of the house of Colonna, a fine work by Simone, brother of Donatello. It formerly stood in the middle of the nave, now marked by an inlaid column, the arms of the family, on the pavement. The *tribune* has 4 pointed windows, which, from the inscription attributing this part of the basilica to Nicholas IV., belong to the 13th century. It contains a modern picture by *Agricola* of the Saviour, St. John, and the Virgin. The vault is covered with mosaics, executed in 1292 by *Jacopo da Turrina*, and *Gaddo Gaddi*. They represent our Saviour in the heavens, with the rivers of Paradise, the Virgin and Saints; the figure near the Virgin is that of Nicholas IV.: they are in-

teresting as examples of this branch of art in the 13th century.

In the l.-hand *transept* is the splendid altar of the Holy Sacrament, from the designs of Paolo Olivieri. The 4 gilt bronze columns, with composite capitals, are traditionally said to have belonged to the temple of Jupiter Capitolinus, and to have been cast by Augustus from the bronze rostra of the vessels captured at the battle of Actium. Above is a fresco of the Ascension by *Cav. d'Arpino*, and on the tympanum the Almighty, by *Roncalli*. Near this, in a recess opening out of the corridor called the *Portico Leonino*, surrounding the tribune, a table is shown as that on which the *Last Supper* was eaten; it is of cedar-wood and was once encased in silver. The second chapel on the rt. on entering the basilica has been purchased by the Torlonias and converted into a mausoleum for their family; it has been magnificently decorated in gold and marble, and is said to have cost upwards of 65,000*l.* sterling. Over the altar is a Descent from the Cross, in high relief, a fine work by Tenerani, and on either side sepulchral monuments to the first duke and his wife, the latter habited as a Roman matron, in a rather theatrical attitude, with statues of Charity and Hope on either side.

The chapel beyond this, of the Massimo family, from the design of Giac. della Porta, has a good Crucifixion by *Sicciolante*. Out of the l. hand transept, and near the Altar of the Sacrament, opens the winter choir of the canons: the painting of the Saviour, with the two Saints John, over the altar, is by the *Cav. Arpino*; the Coronation of the Virgin on the vault, by *B. Croce*; and on one of the walls, a portrait of Martin V., by *Scipione Gaetano*. The tomb near the altar, in black marble, is of a lady of the Colonna family. A circular corridor, called the *Leonine Portico*, supposed to have been erected by Leo I., surrounds the Tribune. On its walls are several sepulchral monuments; amongst others, those of the painters Andrea Sacchi and *Cav. Arpino*, and of A. Gallilei the architect of the façade. In the centre is a small

altar, over which is a crucifix attributed to Giotto, and on each side rude statues of SS. Peter and Paul, probably as old as the 10th century. Opening on the l., out of the Leonine portico, a passage leads into the sacristy; on the walls are several inscriptions, a curious bas-relief view of the old Lateran palace, and some fragments of leaden water-pipes bearing the name of Sixtus Lateranus. The bronze door leading to the outer sacristy (*de' Beneficati*) is as old as Celestin III. (1196). The inner sacristy (*S. de' Canonici*) has over the altar of S. Anne a drawing attributed to *Raphael*, of his picture called the Madonna di Casa d'Alba, now at St. Petersburg.

Besides the sepulchral monuments already mentioned, the following are worthy of notice: of Card. di Pippo, a good specimen of the style of the 14th century, in the rt. hand transept; of popes Sylvester II., Sergius IV., and Alexander III., well known in our history as the friend of Becket and St. Bernard. These 3 monuments, of Pontiffs buried in the ch., are in the rt. aisle, the last was raised by Alexander VII.

On the second pier of the first aisle on the rt. is the portrait of Boniface VIII. by *Giotto*, who has represented the pope between two cardinals, announcing from the balcony of this ch. the jubilee of 1300. It is the only fragment remaining of the frescoes of Giotto which covered the loggia of the old Lateran palace. The other paintings in the basilica scarcely require notice: the best are the Daniel by *Procaccini*, and the Jonas by *S. Conca*.

The principal *Church ceremonies* which take place in St. John Lateran are:—On the Saturday before Easter after the baptism of the Jews and non-Christian converts in the baptistery, the cardinal grand vicar of Rome holds an ordination in this basilica. On Ascension-day high mass is celebrated in the presence of the pope, who afterwards pronounces his benediction from the balcony. The pope again is present at high mass here, with the college of cardinals, on the Festival of St. John

the Baptist, the 24th of June. The heads of SS. Peter and Paul are exposed to the adoration of the faithful on Easter Sunday and Monday, on the 29th of June, on the 6th of July, on the 9th Nov., and 27th Dec. Opening on the Piazza del Laterano, is the handsome portico erected by Sixtus V. from the designs of *D. Fontana*. At one extremity is the bronze statue of Henry IV. of France, by *Nicolo Cordieri*, erected by the canons out of gratitude to the French monarch, who bestowed on their church the rich monastery of Clerac in Gascony. As a work of art this statue has little merit.

The 5 *General Councils* which have given celebrity to this basilica, and known as the Lateran Councils, were the following:—I. March 19, 1123, in the pontificate of Calixtus II., at which the questions connected with the Investiture were settled. II. April 18, 1139, under Innocent II., at which the doctrines of Peter de Bruys and Arnold of Brescia were condemned, and measures taken to terminate the schism of the Antipope Anacletus II. III. March 5, 1179, under Alexander III., at which the schism caused by Frederic Barbarossa was terminated, and the doctrines of the Waldenses and Albigenses were condemned. IV. November 11, 1215, under Innocent III., at which the Latin Patriarch of Constantinople, the Patriarch of Jerusalem, 400 bishops, and the ambassadors of England, France, Hungary, Arragon, Sicily, Cyprus, &c., were present. At this council the doctrines of the Albigenses were again condemned, and the errors of Almaric and the Abbot Joachim, the pretended prophet of Calabria, in regard to the Trinity, were denounced as heresies. V. May 3, 1512, summoned by Julius II., and continued for a long time under Leo X. This council is remarkable for the abolition of the Pragmatic Sanction, and for the conclusion of the Concordat between the Pope and Francis I., by which the liberties of the Gallican Church were sacrificed. The only general council which has been held since that time was that of Trent, A.D. 1525.



The *Cloisters* retain their beautiful Gothic of the 12th or 13th century. The old episcopal throne, said to be that of St. Silvester, was removed there in the last century. There are many curious monuments in these cloisters which deserve notice; the columns exhibit some good examples of the mosaic ornaments of the period. Among the relics here is the mouth of a well, in marble, in the centre of the cloister, having several Christian emblems, such as Runic knots in relief, &c., of an early period; 2 columns of Pilate's house; a column said by the tradition to have been split when the vail of the Temple was rent in twain on each side of the porphyry slab on which the soldiers cast lots for the Saviour's raiment; a slab supported by 4 columns, which are said to be the height of our Saviour (the columns are 6 feet high); a miraculous altar-table, in which, on a priest doubting of the real presence, the consecrated wafer fell from his hand through the slab, and left a hole; several slab-tombs from the ancient church, and a few Roman inscriptions. Some interesting remains of the decorations of the old basilica, in the rear of the modern edifice, may be seen from the cloisters.

The *Baptistery*, or church of *S. Giovanni in Fonte*, built by Constantine, and decorated with the remains of more ancient edifices, is an octagonal building in brickwork. On the sides of the entrance are 2 magnificent red porphyry columns of the composite order, half-buried in the wall. Eight superb columns of the same material sustain a cornice which runs round the building, supporting 8 smaller columns of white marble, which again support the lantern of the roof. The exterior, and the general arrangement of the interior, have very probably been preserved since the time of Constantine, but the building is known to have been repaired by several popes down to the 17th century, when Urban VIII. and Innocent X. restored it as we now see it. The paintings on the 8 sides of the Cupola, illustrating the Life of the Baptist, are by *Andrea Sacchi*; the frescoes on the walls are by *Giacinto Gimi-*

*gnani*, *Carlo Maratta*, and *Andrea Camassei*, and represent the principal events in the life of Constantine. The *Baptismal Font*, in the centre of the octagon, is of green basalt. It was in this urn, which, from the earliest times of Christianity, has been held sacred, as that in which Constantine received the rite of baptism by St. Silvester, that Cola da Rienzo bathed, on Aug. 1, 1347, the night before he appeared with his insignia of knighthood, and summoned Clement VI. and the electors of Germany to appear before him. He was then crowned in the basilica of the Lateran with the 7 crowns of the Holy Spirit, which he pretended to be typical of the gifts he had received from heaven. Before the close of the year this pompous display terminated in his captivity at Avignon; and it was superstitiously believed by many of his own followers that his downfall was a divine judgment for the profanation of this font. Opening out of the Baptistery are 2 chapels—that on the rt. dedicated to S. John the Baptist, with a bronze statue by Valadier; that on the l. to S. John the Evangelist. The baptistery is now used on the Saturday before Easter for baptizing Jews converted to Christianity. In the neighbouring Oratory of San Venanzio, erected, as is supposed, by Pope John IV., exists a curious cotemporary mosaic, containing the portraits of that pontiff, and of Theodorus I., his successor (A.D. 640-648).

The *Scala Santa*.—Under a portico on the N. side of the Basilica, erected from the designs of Fontana, is the Scala Santa. Sixtus V., in rebuilding the Lateran palace, religiously preserved that portion of the chapel and *triclinium* of Leo III. which had escaped the fire by which the ancient palace was destroyed, and constructed this portico over the Scala Santa, which had also escaped the flames. The stairs consist of 28 marble steps, stated by the Church tradition to have belonged to Pilate's house, and to have been the identical ones which our Saviour descended when he left the judgment-seat. They are only allowed to be

ascended by penitents on their knees; and the multitude of the faithful who visited them was so great that Clement XII. found it necessary to protect them by planks of wood, which are said to have since been three times renewed. In the Gothic chapel at the summit, called the *Sancta Sanctorum*, formerly the private chapel of the popes, and the only part which remains of their ancient palace, is a painting of the Saviour, 5 ft. 8 in. in height, of Greek workmanship, but, like so many others, attributed to St. Luke, and said by the tradition to be an exact likeness of our Lord at the age of 12. This chapel contains also a large collection of relics; no woman is allowed to enter it. Fontana's portico, before it was enclosed by Pius IX., was a fine structure, consisting of a double arcade of 2 orders, the lower Doric, and the upper Corinthian. The Scala Santa is in the middle, and on each side are 2 parallel flights of steps, by which the penitents descend. Outside, and on the S side of the Scala Santa, looking towards the Porta S. Giovanni, is a tribune erected by Benedict XIV. to receive the mosaics which covered the *triclinium* of Leo. III. They are, however, only copies, what remained of the originals having been deposited in the library of the Vatican. They represent the Saviour in the midst of the Apostles, and on the face of the vault Christ delivering the keys to St. Peter with one hand, and St. Peter, seated, giving a consecrated banner to Charlemagne, and the Pallium to St. Leo. The buildings enclosing the Scala Santa have recently undergone extensive repairs and decoration, at the expense of Pius IX.

The *Lateran Palace and Museum* are described in a subsequent page, under the head of Palaces and Museums (p. 236).

3. *Basilica of Santa Maria Maggiore*, also called the *Liberian Basilica*, the third in rank, and one of the 4 which have a Porta Santa. It was founded on the highest summit of the Esquiline, A.D. 352, by Pope Liberius, and John, a Roman patrician, in con-

sequence of a miraculous fall of snow in the month of August, which covered the precise space occupied by their basilica. From this legend, which is represented in a bas-relief in the Borghese chapel, the edifice was at first called S. Maria ad Nives; it afterwards took the name of S. Maria *Maggiore*, from being the principal of all the Roman churches dedicated to the Virgin. The interior has undergone numerous alterations and additions, which have impaired the simplicity of its original plan; but in spite of these changes it has retained more of the characters of the basilica than any other ch. within the walls of Rome. It was enlarged in 432 by St. Sixtus III. on its present plan, which has been preserved amidst all the subsequent reparations. The tribune and mosaics were added in the 13th century by Nicholas IV. The whole building was repaired by Gregory XIII. in 1575, and the principal façade was added in 1741 by Benedict XIV., from the designs of Fuga. At the same time the interior was completely renovated, the columns were polished and had adapted to them new Ionic bases and capitals, and the building generally was reduced to the state in which we now see it. There are 2 façades, the principal facing the S.E., and the other at the rear of the basilica. The first, by Fuga, is one of the least happy of the many faults exhibited in the church architecture of Rome. From the balcony in the upper portico of the great façade the pope pronounces his benediction on the Festival of the Assumption. The vault of the portico is covered with mosaics; they were on the old façade, are well preserved, and were restored some years ago under the direction of Camuccini, when the name of the artist, *Philippus Rosatus*, probably a pupil of the Cosimati school, was discovered. The other front constructed by Carlo Rainaldi, in the pontificate of Clement X., is in better taste. There are 5 doors in the principal front, including the walled-up Porta Santa.

The *interior* is perhaps the finest of its class in existence. It consists

of an immense nave, divided from the side aisles by two rows of Ionic columns of white marble. These support a continued entablature, which has unfortunately been broken by the modern arches flanked by columns of grey granite constructed by Sixtus V. and Benedict XIV. as entrances to the great side chapels. Upon the entablature rests the upper wall of the nave, with a range of fluted Corinthian pilasters corresponding in number to the columns beneath. The length of the nave is 280 English feet, and the breadth about 60 feet. The roof, designed by Sangallo, is flat, and divided into 5 rows of panels. It is elaborately carved, and gilt with the first gold brought to Spain from South America, presented to Alexander VI. by Ferdinand and Isabella. The side aisles are comparatively low and narrow, and have vaulted roofs little in character with that of the nave. The whole building is richly but tastefully decorated. The sides and extremity of the nave above the arch of the tribune are covered with mosaics of great interest in the history of art. They represent in compartments different subjects of the Old Testament, illustrating chiefly the lives of Moses, Joshua, Abraham, Isaac, and Jacob. They are known by a letter from Adrian I. to Charlemagne to have been in existence in the 8th century, and are generally considered to date from the pontificate of Sixtus III., whose name is on the top of the arch. The vault over the tribune is covered with mosaics by *Jacopo da Turrita*, in 1299, the same who executed a part of those in the Lateran basilica: they represent the Coronation of the Virgin with angels and 3 saints on each side, and are inscribed with the name of the artist; those below and between the windows are by *Gaddo Gaddi*. The high altar is formed of a large urn in porphyry, supposed to have contained the body of the founder of the church, over which rises the baldacchino erected by Benedict XIV. from the designs of *Fuga*: it is supported by 4 Corinthian columns of red porphyry, entwined with gilt bronze palm-leaves, and surmounted by 4

angels in marble by *Pietro Bracci*. Beneath the high altar is the Confessional of St. Matthew, where sundry relics are preserved.

The *Sistine Chapel*, or of the *Holy Sacrament*, near the end of the rt. aisle, was erected by Sixtus V. from the designs of Fontana, and is rich in marbles and other ornaments. It contains the tomb of Sixtus V., with his statue by *Val-soldo*; and that of Pius V., the urn of which is a fine mass of *verde antico* with bronze ornaments. The altar has a fine tabernacle sustained by 4 angels in gilt bronze. It is said that this chapel was commenced when Sixtus was a cardinal, and that Gregory XIII. suspended his allowance on the ground that he must be a rich man to incur such an expense. The work would have been postponed in consequence, if Fontana had not placed at the disposal of Sixtus, then Cardinal di Montalto, the whole of his savings, an act of generosity which he repaid by his constant patronage after his accession to the pontificate. The frescoes of the chapel are by *Pozzo*, *Cesare Nebbia*, and other contemporary artists; and the bas-reliefs round the monuments of the two popes, representing different events during their reigns—those of the battle of Lepanto, which took place during the pontificate of Pius V., by *Cordieri*; the statue of St. Dominick, by *G. B. Porta*. In the centre of this chapel is the smaller one of the *Presepe*, where is preserved the sacred *Presepe*, or the boards of the manger in which the Saviour lay after his birth, which forms the subject of a solemn ceremony and procession on Christmas Eve, at which the cardinal-vicar generally officiates. The cradle consists of five boards of the manger wherein the infant Saviour was deposited at the Nativity; they are enclosed in an urn of silver and crystal, with a fine gilt figure of the child on the top. As to their history, they were brought to Rome from Bethlehem when the remains of St. Jerome were also removed, in the middle of the 7th century, by Pope Theodorus. In the small chapel of Sta. Lucia, on the rt. before entering

the more gorgeous one of Sixtus V., the altar consists of a very curious Christian sarcophagus of the 4th century, with bas-relief in 2 compartments, by some supposed to belong to Petronius Probus, consul in A.D. 341, whose portrait is in a medallion in front. The richness of this chapel is far surpassed by the *Capella Paolina*, or *Borghesiana*, belonging to the Borghese family, on the opposite side of the basilica, built by Paul V. from the designs of Flaminio Ponzio (1608), and remarkable for the magnificence of its architecture and decorations. The altar has 4 fluted columns of jasper, and is celebrated for the miraculous painting of the Virgin and Child, traditionally attributed to St. Luke, and pronounced to be such in a papal bull attached to one of the walls. It is the same which St. Gregory the Great carried in procession to stay the plague that desolated Rome in A.D. 590; above it, and surmounting the altarpiece, is a bronze bas-relief representing the miracle of the snow, above alluded to. The frescoes on the sides of the windows above the tombs, and those on the great arches, are by *Guido*, with the exception of the Madonna, which was painted by *Lanfranco*. The frescoes around the altar and on the pendentives beneath the cupola are by *Cav. d'Arpino*; those of the cupola, representing the Virgin standing on the half-moon, are by *Cigoli*. The sepulchral monuments in this chapel are remarkable: that of Paul V. is covered with bas-reliefs and small statues by Buonvicino, Ippolito Buzzi, and others of the school of Bernini. That of Clement VIII., of the Aldobrandini family, who gave Paul his cardinal's hat: the bas-reliefs on it are by Mochi, Pietro Bernini, and other sculptors of the same school. The statues of both pontiffs are by *Silla di Viggiu*. The 2 smaller chapels on each side of the entrance of the *Capella Borghesiana* are dedicated to S. Carlo Borromeo and Sta. Francesca Romana, their paintings by *B. Croce* and *Baglioni*. Beneath the Borghese Chapel are the sepulchral vaults in which the members of the family are interred, the last occupants

being our countrywoman Princess Gwendaline Talbot Borghese and her 3 infant children, who followed her so soon to the grave. Few members of the Roman nobility have been so universally regretted by all classes as Princess Borghese; her charities and benevolence were unbounded, her death at the time was considered a public calamity, and her memory is still venerated as that of one worthy of the highest honours with which such a life of virtue and good works is rewarded by the church of which she was so bright an ornament. On the same side of the ch. are the chapels of the Sforza family, designed by *M. Angelo*, now the winter choir of the canons, with a painting of the Assumption over the altar by *Gir. da Sermoneta*; and next to it the *Capella Cesi*, containing 2 sepulchral monuments of cardinals of that celebrated family, by *Guaj. della Porta*. The Baptistry, on the rt. on entering the basilica, formerly the choir, was fitted up for its present use by Leo XII.; the font is a fine urn of red porphyry. Opening out of the baptistry is the Sacristy, containing a picture of the Virgin and Child, by *Sc. Gaetani*; and frescoes, by *Passignani*. In other parts of the basilica are the Gothic tomb of Cardinal Consalvo Rodriguez, bishop of Albano, by Giovanni Cosmati, at the N. end of the rt. aisle, with an inscription dated 1299, and a mosaic of the Virgin and saints above; the monument to Clement IX., with sculptures by Guidi, Fancelli, and Ercole Ferrata; a monument raised by Sixtus V., when cardinal, to Nicholas IV.; the sepulchral stone of Platina, the historian of the popes, near the N. extremity of the l.-hand aisle; and at the opposite end, near the great entrance, the tomb of 2 members of the French family De Levis, one a cardinal, another an archbishop—a handsome specimen of the sepulchral monuments of the early part of the 16th century. The pavement of Sta. M. Maggiore is very beautiful, consisting of alternate compartments of mosaic and marble.

The ceremonies in this basilica during the year are of a very imposing kind.

At the Feast of Pentecost the pope performs high mass here, unless it takes place in the Sistine chapel. On the Festival of the Assumption, August 15th, high mass is always performed in this basilica by the cardinal archpriest of the basilica in presence of the pope, who afterwards pronounces from the balcony his benediction on the people. The ceremony on Christmas Eve, in which the *Presepe* is carried in procession, has been already noticed; it takes place at 3 A.M., but is not calculated to repay the expectation of the visitor who looks only to ceremonial display. The *Presepe* is exposed over the high altar the whole of the next day, and the Paoline and Sistine Chapels opened and brilliantly illuminated. On the 5th of August the Feast of Santa Maria ad Nives is celebrated in the Borghese chapel.

In front of the basilica is one of the most beautiful Corinthian columns in Rome, called the *Colonna della Vergine*. It is of white marble, and is the only one which has been preserved to attest the magnificence of the basilica of Constantine, although it probably belonged to an edifice of a much earlier period. It is 47 feet high without the capital and base, which are not proportioned to the size of the column. It was erected here by Paul V. in 1613, under the direction of Carlo Maderno. On the top is a bronze statue of the Virgin standing on the half-moon, by Bertelot. Near this is a small pillar in the form of a cannon surmounted by a cross, to commemorate the absolution given by Clement VIII. in 1595 to Henry IV. of France, on his conversion from the Protestant faith.

4. *Basilica of San Paolo fuori le Mura*, about  $1\frac{1}{2}$  mile beyond the Porta San Paolo, and on the road to Ostia, hence called the *Basilica Ostiensis*. Thirty-five years ago there was no monument at Rome which the lover of early Christian art regarded with more lively interest than this magnificent temple of the first ages of our faith. It was commenced by the emperors Valentinian II. and Theodosius in 388, on

the site of a more ancient basilica founded by Constantine, over the Catacombs of Lucina, an early Christian Roman lady, and completed by Honorius in 395: Leo III. restored it in the 8th century. In all its subsequent alterations the original plan was carefully preserved; and it was one of the first places to which the Christian traveller endeavoured to perform a pilgrimage. The length of the basilica was 411 ft., of the transepts 279 ft.; the body of the building was 295 ft. by 214 ft., and was divided into a nave and 2 aisles on either side by 4 rows of Corinthian columns of different kinds of marble, 20 in each; and the whole building presented an assemblage of columns amounting to no less than 138, most of them ancient, and forming by far the finest collection in the world. Under the high altar was the tomb which the tradition of the Church, from the earliest times, had pointed out as the burial-place of St. Paul, whose body, on the same authority, had been removed here from the Vatican in A.D. 251, and enclosed in a stone urn, on which was engraved the name of the Apostle. The mosaics of the tribune, the bronze gate cast at Constantinople, the series of portraits of the Popes, its monuments and altars, all combined to increase the interest of the sacred edifice. For British travellers this basilica possessed an additional interest, since it was the church of which the Kings of England were protectors previous to the Reformation, as the sovereigns of Austria, France, and Spain are still of the basilicas of the Vatican, of the Lateran, and of Sta. Maria Maggiore. All this, however, has passed away, and the edifice in which Christian worship had been uninterruptedly celebrated for nearly fifteen centuries was reduced to a heap of ruins on the 16th July, 1823. The roof took fire during some repairs, and fell into the nave and aisles, where it raged with such fury, that the marble columns of the nave were completely calcined, and the large porphyry columns of the altars and those which supported the great arch of the

tribune were split into fragments. The only portions which escaped were the western façade, with its mosaics of the 13th century; a colonnade erected by Benedict XIII.; the tribune, and the mosaics of the 13th century on its vault; some portions of the portraits of the popes; part of the bronze gate; 40 columns of the side aisles; and some sarcophagi with bas-reliefs. Since this disaster, large sums have been contributed by the Catholic sovereigns and princes, and by each successive pope, for the restoration of the building; and the work is now completed as far as the interior is concerned. The transept and the high altar were finished and dedicated in 1840 by Gregory XVI., and the whole edifice in Dec. 1854, by Pius IX., in the presence of an immense concourse of Church dignitaries and prelates from every part of Christendom. Nothing can exceed the richness of the whole edifice. The splendid nave and aisles have been completed by Pius IX. The roof of the nave is a magnificent specimen of modern carved woodwork and gilding, having the armorial bearings of the reigning pontiff in the centre. The effect of the 4 ranges of granite columns is unparalleled, certainly much finer than what the basilica presented before it was burned down.

There are 80 columns of granite in all, between the nave and aisles, of the Corinthian order, the capitals being of white marble, the columns on each side of the nave being the largest; in addition to which, there are 2 more colossal than the rest, of the Ionic order, supporting the arch over the high altar between the transept and the nave, and which in the original church was erected in 440 by Galla Placidia, the sister of the Emperor Honorius. All these magnificent pillars are monoliths, from the quarries at Montorfano, near Baveno, on the Lago Maggiore, from where they were conveyed on rafts to the sea, and from the mouth of the Po to their present site in sailing vessels. Beneath the arch of Galla Placidia stands the high altar, under a magnificent canopy supported by 4 columns of white oriental alabaster, presented

[Rome.]

to Gregory XVI. by Mahomet Ali, the late Viceroy of Egypt; and in the *Confessional*, over which it stands, lie portions of the remains of St. Peter and St. Paul. In the centre of the transept, and behind the high altar, is a magnificent tribune, the vault over which is covered with mosaics executed, probably, by Pietro Cavallini, the pupil of Giotto, in the pontificate of Honorius III., in the 13th century; in the centre stands a modern richly-decorated episcopal chair in marble, and on either side 4 columns of violet marble saved from the ruins of the ancient basilica; above, in a lunette, is a painting by Cammuccini representing St. Paul borne to Heaven by Angels. On either side of the tribune are 2 chapels; on the l. those of St. Stephen, a very beautiful edifice by Poletti (the statue of the patron saint over the altar is a good work by Rinaldi), and of the Crucifix, with a statue of St. Bridget by Carlo Maderno: the Crucifix over the altar is attributed to *Pietro Cavallini*, and supposed to be that which spoke to St. Bridget. On the opposite side of the tribune is the choir, by *Carlo Maderno*, which remains nearly as it stood before the fire; and near to it the chapel of St. Benedict, with a good statue of the saint by Tenerani: the small columns of grey marble which surround it were brought from the ruins of Roman Veii. The altar at the extremity of the N. transept is dedicated to St. Paul; the large picture over it, by *Cammuccini*, represents the Conversion of the saint; the statues on the sides, of St. Gregory the Great and St. Romualdo, are by *Laboureur* and *Stocchi*; the altar in the opposite transept has a painting of the Assumption, by *Agricola*, and statues of St. Benedict and Sta. Theresa; the frescoes above are by *Podesti*. The mosaics of the tribune only required repairing after the fire; but as those on the arch of Placidia were destroyed, these now upon it, representing our Saviour in the centre, with the 24 wise men of the Revelations on either side, are modern fac-similes. The modern frescoes in the transept form part of a series of 36, representing the principal events in

the life of St. Paul, by *Gagliardi, Podesti, Balbi, Coggetti, de Sanctis, and Consoni*; they are to be continued over the arches of the nave. The series of portraits of the popes in mosaic have been already completed round the transept; they include all those who occupied the Papal Chair down to John IV., most of whom have been acknowledged as saints by the Church: they are now in progress of being continued round the nave and aisles, and will embrace the whole of the Roman Pontiffs from St. Peter to Pius IX. These portraits are executed at the mosaic establishment at the Vatican; it will be scarcely necessary to inform the visitor, that, except of the later popes, the likenesses are apocryphal and imaginary.

A handsome bell-tower has been erected at the extremity of the tribune. The façade of the basilica towards the river is in progress of being rebuilt by Pius IX.; and there is a very handsome Corinthian portico, supported by 8 columns of grey cippolino, at the end of the N. transept, on the side where the basilica is approached from Rome.

The total length of the new basilica is 396 feet, not including the tribune; the length of the nave 306; the width of the nave and side aisles 222; the width of the transepts 250; and the length of the transept, exclusive of the tribune, 90 feet. For many years prior to the destruction of San Paolo the monks were compelled by malaria to leave the spot before the summer heats set in; and unhappily there is reason to believe that the pestilence is increasing rather than diminishing in intensity.

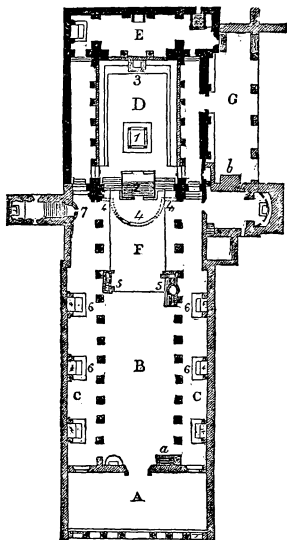
The principal *Cloister* of the Benedictine monastery adjoining the basilica forms a square, surrounded by arcades supported by very beautiful coupled columns of various shapes, and is highly curious as an example of the monastic architecture of the 12th and 13th centuries. The columns present almost every known variety of form; spiral, twisted, fluted, and sometimes 2 or 3 of these fanciful varieties combined. Many of them, as well as the entablature, are covered with mosaics. On the walls are nume-

rous Roman and early Christian inscriptions, and several sepulchral monuments that once stood in the ruined basilica. In this monastery Pius VII. lived for many years as the Benedictine monk Barnabe Chiaramonti.

5. *Basilica of San Lorenzo*, 10 min. walk beyond the Porta di San Lorenzo, on the road to Tivoli. The foundation of this ancient basilica is generally attributed to Constantine, in 330; it appears to have been enlarged by the empress Galla Placidia in the 5th century. It was partly rebuilt in 578 by Pelagius II. In 1216 Honorius III. reversed the plan of the building by adding a new nave behind the place of the tribune of the Pelagian basilica, and bringing the entrance, which formerly opened to the E., to the W. and opposite the altar; he at the same time added the present vestibule-portico.\* This vestibule-portico (A) is supported by 6 columns, 4 of which have spiral flutings, and, as well as the Ionic capitals, are of good workmanship; the other 2, except the capitals, are less elaborate, surmounted by a handsome marble frieze, with palms and lions' heads, of an earlier Christian period. On it are mosaics; in the centre one are Honorius III. and S. Lorenzo, in a very rude style. The paintings under the portico are referred to the time of Honorius III.; they represent different events in the history of St. Lawrence

\* In visiting S. Lorenzo it must be constantly borne in mind that the ch. of the time of Constantine, as restored by Pelagius, and that added by Honorius, formed 2 distinct edifices; indeed, some ecclesiologists even suppose that the two churches existed contemporaneously, having each its separate entrance, and were turned back to back, as we have seen in the temples of Venus and Rome (p. 40). The parts belonging to the earliest period are the vestibule (E), the columns and the sides of the presbytery, and the great arch of the tribune ornamented with mosaics of the time of Pelagius, and facing the E. Honorius pulled down the apse, erected the present nave and vestibule, and converted the ch. of Constantine and Pelagius into a raised presbytery, as we now see it, on which he placed the high altar over the original confessional. In the annexed ground plan of the edifice as it now stands, the portions of the early basilica, almost similar in plan to that of S. Agnese (p. 126), are marked in a darker tint; the place of its tribune, now destroyed, by a dotted semicircular line; and the edifice of Honorius, with the more recent additions, in a lighter shade.

and of that pope—amongst the latter the coronation of Peter Courtenay, count of Auxerre, as emperor of the East, which took place here in 1217.



Basilica of S. Lorenzo.

A. Vestibule. B. Nave. C. C. Aisles. D. Tribune. E. Vestibule of the primitive ch. F. Choir of more modern ch. G. Lateral portico. 1. High altar. 2. Confessional of St. Lawrence. 3. Episcopal throne. 4, 4. Dotted lines showing the site of the apse of the primitive ch. 6, 6. Altars. 7. Entrance to the Catacombs. a. Tomb of Cardinal Fieschi. b. Tomb of St. Zosimus.

The *Interior* of the basilica has a nave (B) divided from the 2 side aisles (C) by 22 columns with Ionic capitals, 16 of which are of grey Corsican or Sardinian granite, the remainder of cipollino: the granite columns are of different dimensions; some, short and stumpy, belonged evidently to a Doric edifice. The *tribune* (D), which constituted the nave of the church built by Pelagius II., is raised above the floor of the nave, as in most of the old basilicas; it is surrounded by 12 magnificent fluted columns of *pavonazzetto* marble, evi-

dently taken from some ancient building. They were buried half-way up their shafts below the present pavement until 1821, when they were laid bare to the pedestals. Ten of them have Corinthian, and 2 very richly sculptured Composite capitals ornamented with military trophies. The entablature is also formed of fragments of more ancient sculpture, among which friezes and other ornaments may be recognised. Above this is a second range of 10 smaller columns of the same marble, and 2 of black Egyptian granite, which formerly enclosed the gallery set apart for females, as we shall see still existing in the ch. of Sta. Agnese fuori le Mura (p. 126), which this more ancient portion of the basilica of S. Lorenzo resembled; behind the Tribune, and considerably below its level, is the vestibule (E) of the primitive ch. The pavement is of that variety of mosaic called *opus Alexandrinum*. The whole of the sides of the Tribune have been recently excavated to a considerable depth, and, in laying bare the base, have led to the discovery of some curious inscriptions of an early Christian period. In the centre of the floor of the nave is a mosaic of 2 men in armour, with triangular shields, and surrounded by griffons; it is probably of the period of Honorius III. The *high altar* (1) and its *baldacchino*, supported by 4 porphyry columns, stand above the Confessional (2), where, in a marble urn, are deposited the remains of St. Lawrence, St. Stephen, and of St. Justin Martyr. The scene of the martyrdom of St. Lawrence is now marked by the ch. of S. Lorenzo in Pane Perna, on the summit of the Viminal Hill, within the city. Behind the high altar is an elaborate screen in mosaic with panels of red and green porphyry, and in its centre an ancient episcopal chair (3). Upon the face of the arch (4), overlooking the presbytery, is a curious mosaic representing our Saviour and 5 saints, and Pope Pelagius II. himself, with his name beneath. This part of the edifice was originally turned towards the entrance of the ch. and the nave, as we see in all the ecclesiastical edifices where they



have been left as primitively erected—St. Paul's, Sta. M. Maggiore, &c. It is believed to date from the construction of the latter pope in the 6th century. In the nave are the two *ambones* (5, 5), or marble pulpits, interesting relics of the early times of Christianity. They stand on each side of that raised portion of the nave which corresponded to the Presbytery (F) in the basilica of Honorius; the Epistle was chanted from the one on the S. side, which has a double row of steps leading to it, the reading-desk turned towards the nave; and the Gospel from that on the N.; near the first is a mosaic candelabrum standing on a Roman cippus reversed. In the volutes of the 8th column of the nave on the rt. are sculptured a *lizard* and a *frog*, which led Winckelmann to suppose that all these columns were taken from one of the temples in the Portico of Octavia. Pliny tells us that the architects of the temples and Portico of Metellus, which occupied the site of that of Octavia, were two Spartans, called Sauros and Batrachus, and that, being wealthy, the only reward they asked was the permission to inscribe their names upon their work. This was refused; but they introduced them into the ornaments of the building, under the figures of a lizard and a frog. The identity of the column seems to be confirmed by discoveries, among the ornaments of the entablature, of fragments representing trophies and naval memorials, which are supposed to allude to the victory of Actium. Near the principal entrance is an ancient sarcophagus (a) with beautiful bas-reliefs representing a Roman marriage; it was converted in the 13th century into the tomb of Cardinal Guglielmo Fieschi, the nephew of Innocent IV.: the bas-reliefs on the cover are also very good. In the left aisle is a small subterranean chapel (7), celebrated for the indulgences and privileges conferred on it by different popes. Close to this chapel is the descent into the *Catacombs of Sta. Ciriaca*, in which the body of S. Lorenzo is supposed to have been at first interred. These catacombs consist of low galleries with loculi or graves on the

sides. They are seldom visited, as those of Sta. Agnese, St. Sebastian, and St. Calisto are more easily examined (see pp. 306-311), and convey a much better idea of the general disposition and arrangements of these early Christian cemeteries. Under the lateral portico (G) leading from the church to the convent is a curious sarcophagus (b), which formerly stood behind the presbytery or in the vestibule of the ch. of Pelagius, with bas-reliefs representing a vintage, the vine-gatherers being Cupids, or Genii, with different birds and animals; it is believed to have contained originally the remains of Pope St. Zosimus (ob. A.D. 417), and subsequently of Damasus II., who died in 1048. There are some curious ancient fragments and inscriptions in the cloisters of the adjoining monastery. Very extensive excavations have been recently executed to insulate the ch. of S. Lorenzo by cutting away the hill of tufa against which it was built, as well as the eastern front of the early Basilica, and where its connexion with the pre-existing catacombs can be well seen.

A public cemetery, the only one about Rome, formed during the French government, is close to the basilica of San Lorenzo; it has been greatly extended of late years, since burying in churches has been in a great measure and very properly interdicted; it is now confined to the noble families who possess proprietary chapels in them, and to ecclesiastics and members of the monastic orders. In the sides of the walls of tufa-rock, cut away to enlarge the cemetery, the visitor will observe numerous galleries of the catacombs of Santa Ciriaca laid open, with the loculi or graves excavated in their sides.

#### § 25. CHURCHES.

The 54 parish churches of Rome form but a small proportion of the whole number. Upwards of 300 churches are enumerated, independently of those classed under the head of Basilicas. As might be expected in so large a number, there are comparatively few which possess much interest for the

stranger. In the following descriptions are included all those which are in any way remarkable for their architecture, the works of art they contain, or their history. In visiting the churches the usual fee to the sacristan who shows the pictures, &c., is 2 pauls for a party; one-half is amply sufficient for a single visitor. The churches, except the principal basilicas, which are open all day, are generally closed from 12 to 2. Many of those attached to monasteries and convents are only open at an early hour, and some only on the festival of the patron saint.

*S. Agata de' Goti*, or in *Subura*, in the *Via Magnanapoli*, and on the E. declivity of the *Quirinal*, is said to have been founded by *Ricimer* the leader of the *Goths*, about the year 470. Polluted by the *Arians*, it was subsequently abandoned, but re-established by *St. Gregory the Great*, who dedicated it to its present patron saint in 693. No part of the ancient edifice remains, the present ch. having been restored, as we see it, in 1633. It consists of a nave and aisles separated by 16 columns of grey granite, with *Ionic* capitals, several of the latter from some ancient edifice.

The only objects of interest to the traveller are the tomb of *Lascaris* and the monument to *D. O'Connell*: the former, a simple sepulchral slab, is between the two columns on the right on entering; the latter against the wall in the l. aisle. *John Lascaris* was one of the *Greek* refugees who fled their country after the fall of *Constantinople*, and amongst the most efficient introducers of *Greek literature* into western Europe. The inscription, written by himself in *Greek*, is to the following effect:—

“*Lascaris* lies here in a foreign grave; but, O stranger, he does not feel uncomfortable on that account—he rather rejoices; yet is not without a pang, as a *Grecian*, that his fatherland cannot afford him an emancipated sod of earth.”

The monument which contains the heart of *O'Connell*, which he bequeathed to this ch., will prove more interesting to the *British* visitor. It was raised at the expense of *Charles Bianconi, Esq.*, of *Irish* ear notability, who has styled

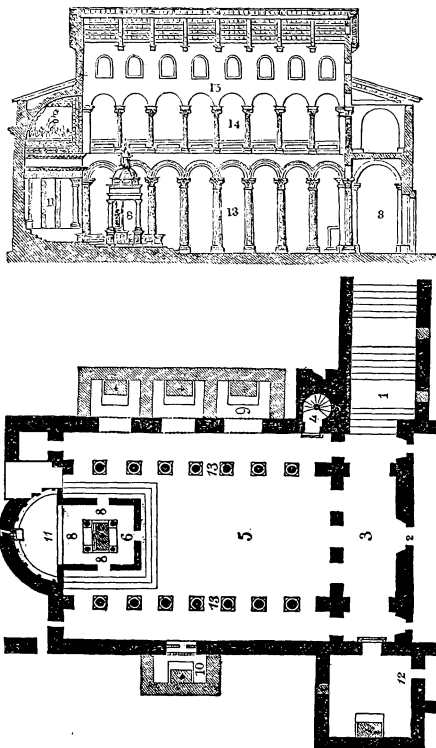
himself on the dedicatory inscription the “faithful friend of the immortal *Liberator*.” The bas-reliefs on it, as well as the whole monument, executed by *Benzoni* in 1856, is of a very mediocre style of sculpture. The representation of *O'Connell* refusing to sign the Declaration at the Bar of the House of Commons in 1839 is a poor production, both as to subject and design, in spite of the praise bestowed upon it in a work on Rome lately published by an *Irish M.P.*; the inscription is a strange mixture of vanity and misrepresentation. In the opposite aisle is a good monument to *Cardinal Mario y Catalan*, in the cinquecento style. The ch. of *St. Agata* is now attached to a college for the education of young *Irish* priests, of whom there are about 40 at present on the establishment.

*S. Agnese*, in the *Piazza Navona*, built on the spot where *St. Agnes* is said to have been publicly exposed after her torture, and to have struck with blindness the first person who saw her degradation. This is one of the good examples of a ch. in the form of the *Greek cross*. It was entirely rebuilt in 1642 by the princes of the *Pamfil* family, from the designs of *Girolamo Rainaldi*, and is generally regarded as his masterpiece. The façade is by *Borromini*. The cupola was added by *Carlo Rainaldi*. The interior is rich in marbles and ornaments, and has 8 fine columns of red *Cotanella* marble. The entrance and 3 splendid chapels form the arms of the *Greek cross*; they are decorated with statues and large bas-reliefs by *Algardi*; the latter scarcely merit the praises bestowed on them. The cupola was painted by *Ciro Ferri* and his pupil *Corbellini*. Among the sculptures most deserving of notice are the *St. Sebastian*, in the chapel on the l., an antique statue altered by *Paolo Campi*; the *St. Agnes*, in the opposite one, by *Ercole Ferrata*; the group of the *Holy Family* by *Domenico Guidi*; and the bas-relief of *St. Cecilia* by *Antonio Ruggi*. The tomb of *Innocent X.*, over the entrance, is by *Maini*. In the subterranean chapel the bas-relief over the altar, which is supposed to stand on the very spot of the *Circus*

where St. Agnes was martyred, representing her miraculously covered with hair, is by *Algardi*. This magnificent ch. has been recently restored, in a splendid manner, by the present Prince Doria Pamfili, the head of the family,

who have their burying-place in the vaults beneath.

*S. Agnese fuori le Mura*, a basilica about a mile beyond the Porta Pia, one of the very few churches which



Section and Plan of S. Agnese.

1. Stairs leading to the ch. 2. Entrance from the primitive atrium. 3, 3. Vestibule. 4. Stairs leading to gallery. 5. Nave. 6. Confessional. 7. Episcopal throne. 8. High altar. 9. Chapel of S. Jerome. 10. Chapel of the Virgin. 11. Tribune. 12. Sacristy. 13. Lower range of columns. 14. Upper ditto. 15. Wall supporting roof.

has preserved its ancient form and arrangement without change, and in this respect one of the most interesting Christian edifices in or about Rome. It was founded in 324 by Constantine, at the request of his daughter Constantia, on the spot where the body of St. Agnes was discovered. The ch. being below the level of the soil,

we descend into it by a long flight of marble stairs (1), whose walls are covered with sepulchral inscriptions, chiefly of the early Christians, found in the neighbourhood. Some of these in-

\* The basilica of S. Agnese being the most unaltered of the early Roman churches, we have annexed a ground plan and elevation of it on the same scale. Hosted by Google

scriptions are interesting, as giving their dates, by having the names of the consuls of the period upon them; others, although written in the Greek character, express Latin words. One of the most remarkable is a large square tablet, covered with an inscription in verse, in honour of St. Agnes, by Pope St. Damasus (in 366-385); the letters are in the ordinary beautiful form used in all such memorials of the reign of that pontiff. Entering the ch. from here, the interior presents some striking characteristics of the unaltered basilica; it consists of a nave (5) separated from the 2 side aisles by 16 ancient columns (11), 10 of which are of *Serravezza breccia*, 4 of the rare *porta-santa*, and 2 of *pavonazzetto*, with good Corinthian capitals—some of them curiously fluted. Above rises a second range (11) of columns of the same material, but of smaller dimensions, upon which rests the wall pierced with windows and supporting the roof. These columns enclose the gallery, resembling in some respects the triforium of our Gothic churches, one of the characteristics of the Pagan basilica, as described by Vitruvius, and which, in the early Christian ones, was set aside for females, as it was in the Pagan edifices: this gallery in Sta. Agnese surrounds 3 sides of the ch. Between the windows are paintings of virgin martyrs. Under the high altar (8), with a baldacchino sustained by 4 porphyry columns, is the confessional (6) of St. Agnes, where her remains are deposited. Her statue on the altar is composed of an antique torso of Oriental alabaster, with modern head, hands, &c., in bronze gilt. The vault of the tribune is covered with a mosaic representing St. Agnes between popes St. Symachus and Honorius; very interesting in the history of the art, and of the time of the latter pontiff (A.D. 630), with an inscription in Latin verse. At the altar of St. Jerome (9), first on the rt., is a fine head of our Saviour, in marble, attributed to *M. Angelo*. The next chapel has a good bas-relief altarpiece in the cinquecento style, representing St. Lawrence and St. Stephen. The small chapel at the

extremity of this aisle occupies the place of the ancient sacristy, and the modern sacristy (12) probably that of the ancient baptistery. At the side of the high altar is a beautiful antique candelabrum in marble, found in the adjoining catacombs. This ch., having undergone a thorough repair at the expense of the reigning pope, is now one of the most beautiful about Rome: the handsome roof has been restored; a new marble pavement laid down; the intervals of the lower tier of aisles decorated with mosaics, and portraits of several of the popes most connected with the basilica. The festival of St. Agnes, on the 21st of January, and at a period when our countrymen visit Rome, will be well worth attending. High mass, accompanied by excellent music, is generally celebrated by the titular cardinal of the ch., and is followed by a curious ceremony, the blessing of the lambs, which are placed upon the altar, decorated with flowers and garlands, and are afterwards handed over to the nuns of a convent in Rome, by whom they are reared for their wool, which is employed in making the palliums distributed by the pope to great church dignitaries. Adjoining this ch. is that of Sta. Costanza (p. 139).

*S. Agostino*, in the piazza of the same name, near the extremity of the Via della Scrofa, which forms the S. continuation of the Via di Ripetta, built in 1483 by Cardinal d'Estouteville, ambassador of France, from the designs of the Florentine architect Baccio Pintelli. The whole building was restored in the last century by Vanvitelli (1740). The elegant but simple front is of travertine taken from the Coliseum: the cupola was the first constructed in Rome. The interior retains some traces of the original pointed roof of the nave. One of the great objects of interest in this ch. is the celebrated fresco by *Raphael* on the third pilaster on the l. of the nave: it represents the prophet Isaiah and 2 angels holding a tablet. According to Vasari's account, Raphael painted this fresco after he had seen the prophets of Michel Angelo

in the Sixtine chapel. The fresco was injured in the time of Paul IV. by attempts to clean it, and was restored by Daniele da Volterra. In the chapel of St. Augustin is a fine picture of the saint and 2 lateral paintings by *Guercino*. The statue of St. Thomas of Villanova is by *Ercole Ferrata*. The fine group in marble, representing the Virgin and the infant Saviour, near the entrance to the ch., is a remarkable work of *Jacopo da Sansovino*, and is held in great veneration, and covered with rich ornaments—all the jewellery upon it, and the numerous silver *ex-votos* in the shape of hearts, which we see covering the pillars of the ch., having been offered to it by devotees. The high altar and its 4 angels are from the designs of Bernini. The Madonna over it is a Greek painting brought from Constantinople. There are few works of art of transcendent merit in this ch., except those already mentioned: the Madonna di Loreto in the first chapel on the l. is by *M. A. di Caravaggio*, and the fine group in marble of the Virgin and St. Anne by *Andrea da Sansovino*. There are several sepulchral monuments of celebrated members of the Augustinian order, amongst others, of Panvinio the antiquarian, and Card. Norris (ob. 1704). The ch. is at this moment undergoing a thorough restoration.

In the adjoining convent, a fine building designed by Vanvitelli, is the *Biblioteca Angelica*, so called from Cardinal Angelo Rocca, who founded it in 1605. It is the third library in Rome in point of the number of volumes, containing nearly 90,000 printed books and 3000 MSS. In this number are comprised many valuable works from the collection of Holstenius, presented by Cardinal Barberini. It contains some valuable cinquecento editions, some inedited Chinese and Coptic MSS., a Syriac Gospel of the 7th century, a Dante of the 14th century with miniatures, and an edition of Walton's Polyglot, with the preface acknowledging the encouragement of Cromwell, the "Serenissimus Princeps," which was afterwards altered to suit the dedication to Charles II. The

library is open daily, except on holidays, from 8 A.M. until noon.

*S. Alessio*, on the Aventine, supposed to mark the position of the *Armilustrum*, where Plutarch tells us that Tatus was interred. It was originally dedicated to St. Boniface, the first ch. being built on the site of the house of the father of St. Alexis, in the 9th century. In a recess from the passage leading to the Sacristy there is a good recumbent statue of Card. Guido di Bagno, who lived in the reign of Leo X., by C. Murena. It had a narrow escape in 1849, during the French bombardment, a shot having broken through the mosaic roof over it, and fallen within a few inches of the statue. There is a curious inscription in the convent to one of the Massimo family, showing that it existed in the 10th century. The ch. of St. Alessio is attached to a convent of the Somaschi fathers, and is seldom open except at an early hour.

*S. Anastasia*, at the foot of the Palatine, towards the Tiber, a very ancient foundation, giving a title to a cardinal priest. It is built over some large Roman reservoirs, connected with the neighbouring Circus Maximus, and near where stood in the earliest times the Porta Mugnonia, and the Ara Maxima of Hercules. The present ch., erected in 1636, is chiefly remarkable for 9 fluted Ionic columns of Pavonazzetto marble, said to have belonged to the Temple of Neptune on the Palatine, which, as well as others of grey granite, are built into the pilasters of the nave. The celebrated Cardinal Mai, who was titular of this ch., is buried in it, where a handsome monument has been erected during the present year to his memory; in digging the foundations for which, some curious portions of the walls of Romulus, and of a tower supposed to belong to the Porta Mugnonia, were discovered.

*S. Andrea delle Fratte*, which belonged to the Scottish Catholics before the

Reformation, and behind the College of the Propaganda, was restored at the end of the 16th cent. from the designs of Guerra, except the cupola and steeple, which are by Borromini. The front is by Valadier (1825), and erected at the expense of Cardinal Consalvi. The 2 angels on each side of the high altar are by *Bernini*; being found too small to stand on the bridge of St. Angelo, for which they were intended, they were presented to this ch. by the sculptor's descendants. The statue of St. Anna, in the chapel dedicated to that saint, is by *Pucetti*. In this ch. are the tombs of the Prussian sculptor Rudolph Schadow, by his countryman Wolf; of Angelica Kauffmann; of George Zoega, the learned Danish antiquary, the well-known author of the work on the Obelisks; and of Miss Falconet, a young English lady, with a beautiful recumbent figure, by the talented American sculptress, Miss Hosmer. In the second chapel on the l. is a modern picture of the Madonna, by Cades, and 2 others on the side wall representing her miraculous salutation, in 1842, to a French Jew named Ratisbonne, who was wandering about the church, and which was followed by his conversion to Christianity—an event which created a good deal of sensation in Rome at the time. This ch. is remarkable for the ceremony of the *Tre Ore*, or 3 hours of Christ's agony on the cross, and the *Sette Dolori* of the Virgin, which takes place on Good Friday, from 12 to 3 P.M. Sermons in English are often preached here during Lent, it being the parish ch. of the Piazza di Spagna and adjoining streets—the principal resort of our countrymen at Rome.

*S. Andrea al Quirinale*, in the street leading from the Quattro Fontane to the Piazza of the Quirinal, an elegant little ch., built by prince Camillo Pamfili, nephew of Innocent X., from the designs of *Bernini*; it is attached to the convent of the Noviciate of the Jesuits. It has a Corinthian façade, and a semicircular portico with Ionic columns. The interior is oval,

and richly decorated. In the chapel of St. Francis Xavier, the first on the rt., are 3 paintings by *Baciccio*; they represent St. Francis Xavier baptizing a queen in India, and the death of the saint in the desert island of Sancian in China. The chapel of St. Stanislaus Kostka, second on l., has an altarpiece representing the patron saint kneeling before the Virgin, by *Carlo Maratta*; the other paintings are by *Odazzi* and *Mazzanti*, pupils of *Baciccio*. Under the altar the body of St. Stanislaus is preserved in an urn of lapis lazuli. In the recess between this chapel and the high altar is the tomb of Charles Emanuel IV., king of Sardinia, who abdicated in 1802, and became a Jesuit in the adjoining convent, by *Festa*, a Piedmontese sculptor. The painting at the high altar, representing the Crucifixion of St. Andrew, is by *Borgognone*; on each side are fine columns of Cotanella marble. In the convent is shown the chamber of St. Stanislaus, converted into a chapel by Chiari. It contains a singular statue of the dying saint, by *Le Gros*: the head, hands, and feet are of white, the robes of black, and the couch is of yellow marble. It was near this church, probably in the gardens behind, extending to the valley between the Quirinal and the Viminal, that stood the celebrated Temple of Quirinus, erected by Romulus.

*S. Andrea delle Valle*, one of the best specimens of more modern church architecture in Rome. It was built in 1591, from the designs of Olivieri, and finished by Carlo Maderno. The fine façade is by Carlo Rainaldi; between its coupled columns of the Corinthian and composite orders are niches containing statues by *Domenico Guidi*, *Ercole Ferrata*, and *Fancelli*. The interior is celebrated for its frescoes. The cupola, one of the most beautiful in Rome, is painted by *Lanfranco*, and is one of his most successful works. He devoted 4 years to its execution, after a long study of Correggio's cupola at Parma. The glory which he introduced in the centre of the lantern was considered

to form an epoch in art. At the 4 angles are the Evangelists by *Domenichino*; on the vault of the tribune the Flagellation; and in the central compartment, behind the altar, the Glorification of St. Andrew. The latter is most remarkable for its clear and powerful colouring. Of the evangelists, the St. John is an admirable figure, powerfully coloured and beautiful in expression. Amidst the outcry against these frescoes, *Domenichino* is said to have visited them some time after their execution, and to have said, "Non mi pare d'esser tanto cattivo." *Lanzi*, speaking of the evangelists, says that, "after a hundred similar performances, they are still looked up to as models of art." On the walls of the choir are 3 large frescoes representing different events in the life of St. Andrew, by *Calabrese*. In the Strozzi chapel, the 2nd on the rt., erected from the designs of *M. Angelo*, is a bronze *Pietà*, copied from that in St. Peter's, and of the Elias and Rachel which stand beside the Moses at St. Pietro in Vincoli. In the rt. transept is a picture of S. Andrea di Avellino, by *Lanfranco*. In the nave are the fine sepulchral monuments of Pius II. and Pius III., by *Paolo Romano* and *Pasquino* of Montepulciano; they formerly stood in the old basilica of St. Peter's, from which they were removed on its being pulled down. The St. Sebastian in an adjoining chapel is by *Giovanni de' Vecchi*. In the Rucellai chapel, the 2nd on the l., is the tomb of Giovanni della Casa, the learned archbishop of Benevento, who died in 1556. He was the biographer of Cardinals Bembo and Contarini, and the author of the *Galateo*, or Art of Living in the World. Another tomb of some interest is that of Cardinal Gozzadino, nephew of Gregory XV. The 1st chapel on the l. contains an Assumption by *Domenico Passignani*; and 4 statues, of which S. Martha is by *Francesco Mochi*, St. John the Evangelist by *Buonvicino*, the Baptist by *Pietro Bernini*, and the Magdalen by *Cristoforo Santi*. This ch. is supposed to stand on the site of the Curia of Pompey, and very near to where Cæsar fell.

*S. Andrea dei Scozzesi*, in the street leading from the Piazza Barberini to the Quirinal, is chiefly interesting to our northern fellow-countrymen from being the last resting-place of many Scottish families who died at Rome; it dates from 1649, when it was erected by the Marchioness of Huntley and Count Leslie; it is now annexed to the College for the Education of Catholic Priests from Scotland.

*S. Angelo in Pescheria*, close to the portico of Octavia, supposed to occupy a part of the site of the Temple of Juno, noticed under the head of Antiquities in our description of that portico; but it is chiefly remarkable from its connexion with the history of Cola di Rienzo. It was upon the walls of this ch. that he exhibited the allegorical picture of Rome, which first roused the people against the nobles. It was here also that he assembled the citizens by sound of trumpet to meet at midnight on the 20th May, 1347, in order to establish the "good estate." After passing the night in religious observances, Cola marched out of the ch. in armour, but with his head uncovered, attended by the papal vicar and numerous followers bearing allegorical standards of Peace, Liberty, and Justice. He proceeded in this way to the Capitol, and there, standing before the lion of basalt, called on the people to ratify the articles of the Good Estate. This memorable scene terminated by the elevation of Cola to power as the Tribune and Liberator of Rome. The Jews, whose *Ghetto* is close by, are compelled to pay an annual tax to this ch., as well as to the neighbouring Casa dei Neofiti, or House of the Converts amongst their co-religionists to Christianity.

*S. Antonio Abate*, near Santa Maria Maggiore, supposed to stand upon the site of a temple of Diana; the only part remaining of the ch. rebuilt in 1481 is the handsome Lombard arch, which now forms the principal entrance. In the chapel of the saint, on the rt. on entering, are two curious specimens of coloured mosaic repre-

senting tigers tearing young bulls. The walls in the interior, which was restored in the last century, are covered with frescoes representing scenes in the life of the saint, painted by *Giovanni della Marca*, in all of which the Devil plays a conspicuous part; those of the cupola of the chapel of the patron saint are by *Pomarancio*. On the feast of St. Anthony (January 17th) and during the whole of the following week the ch. is much resorted to by the peasantry to have their domestic animals blessed and sprinkled with holy water. On the 23rd, or octave, all the postmasters about Rome send their horses mounted by their postilions in their smartest liveries for the same purpose. Those of the pope, of the Church dignitaries, and Roman princes, are brought between 12 and 1 o'clock, decorated in their richest trappings. The ceremony was formerly an interesting one, and enabled the visitor to see the finest studs of the Roman aristocracy, but of late years the great families have ceased to send their horses to be blessed.

*Sant Antonio di Portoguesi*, near the Via della Scrofa, the national ch. of the Portuguese, is a handsome edifice internally, of the 17th century, its walls being richly decorated with various kinds of coloured marbles and Sicilian jasper; none of the paintings are of any great merit; it contains numerous tombs of Portuguese who have died at Rome.

*S. Apollinare*, in the square of the same name, near the ch. of S. Agostino, is a handsome edifice, supposed to stand on the site of a temple of Apollo, converted into a Christian ch. by St. Silvester. The present edifice dates from the time of Benedict XIV., and consists of a large vestibule, and an undivided nave; the choir and high altar were erected by the architect Fruga at his own expense. In the vestibule at the altar on the l. is a painting of the Umbrian school of the 16th century, representing the Madonna with SS. Peter and Paul, erroneously attributed to *Perugino*. The adjoining

extensive convent, formerly possessed by the Jesuits, is now the ecclesiastical seminary of the diocese of Rome. This ch. is celebrated for its collection of sacred relics.

*SS. Apostoli*, in the piazza of the same name behind the Corso, founded by Pelagius I. in the 6th century, rebuilt by Martin V. about 1420; it is known amongst early writers as the Basilica Constantiniana. The tribune was added by Sixtus IV., and the portico by Julius II. when Cardinal della Rovere. The interior was restored by Francesco Fontana. Under the portico in front of the church is an antique bas-relief of an eagle standing in a crown of oak, much admired as a specimen of ancient decorative art. Opposite is the simple monument erected by *Canova* to his early friend and countryman Volpato, the celebrated engraver: it represents in bas-relief a figure of Friendship weeping before the bust of the deceased. The interior of the ch. is remarkable for another fine work of *Canova*, the tomb of Clement XIV., placed over the door in the l. aisle which leads into the sacristy. By the inscription on the monument of Volpato we are told that this interesting work was executed by Canova in his 25th year, and we may therefore regard it as one of the first successful efforts of the new school of sculpture. It consists of a sitting statue of the pope, and 2 figures representing Temperance and Meekness. This monument was raised to his patron entirely at the expense of Carlo Giorgi, who had received many favours from Clement XIV., and who commissioned his friend Volpato to employ Canova. A Latin inscription, placed on one of the pilasters on the rt., marks the spot where the præcordia of Maria Clementina, wife of the first Pretender, are deposited: her tomb we have already noticed in St. Peter's. The paintings in this ch. are not remarkable: the picture over the high altar, representing the Martyrdom of the Apostles Philip and James, to whom this church was originally dedicated, and whose remains are beneath the high altar,



is by *Domenico Muratori*: it is one of the largest altarpieces in Rome; and is painted on the wall. The Triumph of the Franciscan Order in the middle of the roof is by *Buiccio*. The St. Anthony, in the chapel of that saint, by *Benedetto Luti*, is mentioned by *Lanzi* as one of his most esteemed works. In the choir is a good sepulchral monument of the 15th century, raised by Sixtus IV. to his kinsman *Pietro Riario*; and opposite to it those of *Garundo Anseduno* in the same style, and near it of Cardinal *Raphael Riario*, from the designs of *Michel Angelo*. The festival of St. Bonaventura is celebrated in this ch. on the 14th July, in the presence of the college of cardinals. The adjoining convent is the head-quarters of the Order of the Black Friars, or Minor Conventuals, of which Sixtus V. and Clement XIV. were members; in it were written the celebrated letters of the latter which made so much noise in the last century. In the cloisters of the convent are several monuments, removed for the most part from the older church; amongst which are worthy of notice two to the memory of Cardinal *Bessarion*, the eminent Patriarch of Constantinople, who contributed so much to the introduction of Greek literature into Western Europe since the revival: born at Trebizond, he attached himself to the Roman church, and became bishop of Tusculum in 1466; he raised, during his lifetime, one of these memorials, with a Greek and Latin inscription from his own pen; the other was placed in the church, after his death at Ravenna, in 1472, by the monks, when his remains were brought here; it is surmounted by a very characteristic portrait of the deceased in relief. The cenotaph to *Michel Angelo*, who died in this parish, and who was buried here before his remains were conveyed to Florence, has upon it a recumbent figure of the old man, with his very striking likeness; it is without any inscription, and on the l. of the side door leading from the cloister to the ch. Immediately opposite to it is one of the memorials to *Bessarion*; in the

centre of the outer cloister is a large ancient marble vase, supposed to be the *Cantharus*, or vessel used for ablutions, which stood in the atrium of the primitive basilica.

*Ara Cæli*, or *Santa Maria di Aracæli*, near the Capitol.—We have already stated, in the description of the Antiquities, that the ch. of Sta. Maria di Ara Cæli occupies the site of the Temple of Jupiter Capitolinus. The ch. is of high antiquity, probably as old as the 4th century, when it was dedicated by St. Gregory the Great as *Santa Maria in Capitolio*. The façade of brickwork is more recent, and was formerly decorated with mosaics; the fragment of Gothic which it retains in its pointed windows and cornice would refer it to the 13th or 14th cents. The interior has a nave and 2 aisles, separated by 22 columns of different sizes and materials, taken from various ancient buildings. 18 are of Egyptian granite, 2 fluted of white marble, and 2 of cippolino. Their bases and capitals are also dissimilar; and some are so much shorter than the others that it has been necessary to raise them on pedestals. On the third column on the l. of the main entrance is engraved, in letters evidently of the Imperial period —A CVBICVLO' AVGVSTORVM. Its authenticity has not been doubted, and it would therefore indicate that it was brought from the ruins of the Palace of the Cæsars. The floor is of mosaic, of an ancient kind, encircling slabs of marble, containing some specimens of rare varieties, amongst which a great abundance of green or ophite porphyry. The name of *Ara Cæli* has given rise to considerable controversy: the tradition of the Church tells us that it is derived from the altar erected by Augustus to commemorate the prophecy of the Cumæan Sibyl respecting the coming of our Saviour. It is said to have borne the inscription *Ara primogeniti Dei*, from which the legend has derived the modern title. Others reject this as an invention of the monks, and tell us that the ch. in the middle ages bore the name of S. Maria in *Aurocielo*. The ch. and adjoining

convent belonged to the Benedictines until 1252, when Innocent IV. transferred it to the Reformed Franciscans, who have held it from that period to the present time. On entering the ch. by the principal door, the first chapel on the rt. contains an admirable series of frescoes by *Pinturicchio*, illustrating the life of St. Bernardino of Siena: they were restored some years ago by Camuccini, and represent the saint assuming the habit of a monk, his Preaching, his Vision of Christ, his Penitence, his Death, and his Glorification. The paintings on the roof are attributed to his pupil *Francesco da Citta da Castello* and to *Luca Signorelli*. The floor of *opus Alexandrinum*, in this chapel, is very beautiful. Of the other pictures in the ch. the most remarkable are the Ascension, by *Girolamo Muziani*, in the 6th chapel on the l.; the S. Jerome by *Giovanni de' Vecchi*; the paintings in the chapel of St. Margaret of Cortona, representing the Conversion and Death of the Saint, by *Benefiel*; the Transfiguration, in one of the last chapels, cited by Lanzi among those works of *Girolamo Siciolante* in which he approached nearest to Raphael; and the frescoes on the roof of the chapel of St. Antony, by *Niccolò da Pesaro*. There are some interesting tombs. In the Savelli chapel, dedicated to St. Francis, in the rt.-hand transept, is the Gothic monument of Luca Savelli (1266), the father of Pope Honorius IV., and of his son Pandolfo, by *Agostino* and *Agnolo da Siena*, from the designs of Giotto; the base on which it rests is formed of an ancient sarcophagus covered with bacchanalian emblems; opposite is that of the mother of the Pope, upon which lies the statue of the Pontiff himself, removed here from his monument which stood in the old basilica of St. Peter's. Near the high altar is the tomb of Cardinal Giambattista Savelli (ob. 1492), a good specimen of the school of Sansovino; and on the floor the gravestone of Sigismondo Conti, secretary to Julius II., for whom Raphael painted the celebrated Madonna da Foligno. This exquisite work, which stood over the

high altar in this church, was removed to the convent of the Contesse at Foligno in 1565, when Conti's sister became a nun in that establishment. The celebrated traveller of the 17th centy., Pietro della Valle, is buried opposite the first altar in the rt. aisle. Another interesting tomb, in the l. transept, without an inscription, is that of Cardinal Matteo di Acquasparta, general of the Franciscans (1302), who was employed by Boniface VIII. in his negotiations with the Florentines, and mentioned by Dante for the moderation with which he administered the rules of his order. The 2 ambones at the extremity of the nave are covered with mosaics of red, green, and gold. The insulated octagonal chapel in the l. transept, dedicated to S. Helena, is supposed to stand on the site of that raised by Augustus, the *Ara primogeniti Dei* above mentioned. The altar-table, an urn of red porphyry, once contained the body of the mother of Constantine. The present chapel was erected in 1798, when a pre-existing one of the 17th centy. was destroyed. The Ara Cœli is held in great veneration by the Romans on account of a miraculous figure of the infant Saviour, the *Santissimo Bambino*, whose powers in curing the sick have given it extraordinary popularity. The legend tells us that it was carved by a Franciscan pilgrim out of a tree which grew on the Mount of Olives, and painted by St. Luke while the pilgrim was sleeping over his work. The *bambino* is richly decorated with gems and jewellery, the offerings of the pious, and is held in such sanctity in cases of sickness, that it was said to receive at one time more fees than any physician in Rome. In the early part of 1849 the Republican triumvirate made the monks a present of the pope's state coach for the use of the *bambino*: but after the return of his Holiness the gorgeous vehicle was taken from them, and the *bambino* again resumed the old brown vehicle in which for many years it had been accustomed to pay its visits to the sick. The Festival of the *Presepe*, or of the Bambino, which takes place from Christmas-day to the Feast of the

Epiphany, is attended by crowds of peasantry from all parts of the surrounding country. The 2nd chapel in the 1. aisle is converted on this occasion into a kind of theatrical stage, on which the Nativity is represented by figures as large as life, representing the Adoration of the Shepherds, with the Virgin kneeling before the image, and statues of Augustus and the Sibyl, in a tawdry theatrical costume, on each side of this species of theatre. During this festival, and especially on the 26th of Dec., a singular exhibition takes place. A kind of stage is erected opposite the Presepe, on which children are made to declaim, and act certain sacred dramas in connection with the Advent of our Saviour. This takes place generally between 3 and 4 o'clock in the evening. To English travellers the ch. of the Ara Cœli has peculiar interest from its connexion with the greatest of our historians, Gibbon. It was in it, as he himself tells us, that "on the 15th of October, 1764," as he "sat musing amidst the ruins of the Capitol, while the barefooted friars were singing vespers, that the idea of writing the Decline and Fall of the city first started to his mind." In front of the ch. are the 124 marble steps said to have been erected from the ruins of the Temple of the Sun on the Quirinal. An inscription on the left of the great entrance states that they were constructed in 1348, the year of the plague, by Maestro Lorenzo, of the Rione Colonna, the expenses being defrayed by charitable contributions. Before the principal entrance is the grave of Flavio Biondo, one of the earliest writers on Roman antiquities in the 15th centy. The adjoining convent is very large, embracing the ancient palace of the popes, erected by Paul II. on the Capitoline; the library is extensive, and rich in ecclesiastical literature. The head of the order of the Reformed Franciscans, the Grey Friars of England in olden times, resides here.

*Sta. Balbina*, a very ancient ch. on the Aventine. It is in the form of a basilica, with 3 wheel windows in the front; the

interior has been entirely modernized, the only objects worthy of notice being the tomb of Stefano Sordi, by one of the Cosimatis, adorned with mosaics and having a recumbent figure of the deceased. The bas-relief on the opposite side of the ch. was brought from an altar erected by Cardinal Barbo in the old basilica of St. Peter's. The convent of Sta. Balbina, which is surrounded by mediæval walls, when it served as a stronghold of the Roman barons, has been lately converted into a penitentiary for young criminals. The ch. is seldom open; its principal interest is in its situation, commanding such fine views over the Cælian and the Baths of Caracalla.

*S. Bartolommeo in Isola*, in the island of the Tiber, and on the site of a temple of Jupiter, or, as some antiquaries will have it, on that of Æsculapius. The present ch., as we read in an inscription in hexameters under the portico, was erected in 1112 by the Emp. Otho III., to receive the bodies of certain martyrs; it was successively restored by Popes Paschal II., Gelasius II., and Alexander III., and was nearly ruined during the frightful inundation of 1557. It acquired its present form in the reign of Gregory XIII., from the designs of Martino Longhi. The interior consists of a nave and 2 aisles, separated by 14 ancient granite columns. The urn under the high altar is a fine specimen of red porphyry, containing the relics of St. Bartholomew and other saints; before it is a puteal or mouthpiece of a well, with bas-reliefs of the 12th century. The paintings in the different chapels are chiefly of the 17th century; none of them are worthy of particular notice. In the garden of the adjoining Franciscan convent may be seen remains of the substructions which surrounded the island, giving to it the form of a ship, as stated in our chapter on the Antiquities (p. 30).

*S. Bernardo*, in the Piazza de' Termini, a circular building of considerable interest as one of the halls which stood at the angles of the outer circuit of the Baths of Dio-

clonian. It has been preserved entire by the pious care of Caterina Sforza, countess of Santa Fiora, who in 1598 converted it into a ch. dedicated to St. Bernard, and presented it to the Cistercian monastery which she founded and endowed. The ch. has been lately completely restored; and the rents which menaced ruin to the beautiful roof, with its sunk square panels, repaired. There are several inscriptions to members of the Sforza family interred here. A very good monument to the sculptor Tinelli, by Rinaldi, has been lately placed in this ch.

*S. Bibiana*, not far from the Porta di San Lorenzo, founded in the 5th century on the site of the house of the saint, near the Licinian Palace, and entirely remodelled by Urban VIII. from the designs of Bernini, who added the façade. The 8 columns, 6 of granite and 2 of marble, with flutings and Corinthian capitals, separating the nave from the aisles, are antique. On the walls of the nave are 10 frescoes of events in the life of the saint; those on the rt. are by *Agostino Ciampelli*; the opposite ones by *Pietro da Cortona*. The statue of *S. Bibiana* at the high altar is generally admitted to be the masterpiece of *Bernini*. It is graceful and pure in style, and forms a remarkable contrast to the fantastic taste which characterises his later works. Beneath the altar is a magnificent sarcophagus of Oriental alabaster 17 feet in circumference; it contains the remains of *Bibiana* and of 2 other saints. Near the door, enclosed in an iron cage, is the stump of a column, to which *Sta. Bibiana* is said to have been tied when she suffered martyrdom. This ch. is rarely open, except on the anniversary of the patron (Dec. 2nd) and on the 4th Friday in Lent.

The *Cappuccini*, or *S. Maria della Concezione*, in the Piazza Barberini, built by Cardinal Francesco Barberini, brother of Urban VIII. It is celebrated for the picture of the Archangel Michael by *Guido* (in the first chapel on the rt.), classed by *Lanzi* among

his best works in his softer manner. Forsyth calls it the Catholic Apollo. "Like the Belvedere god," he says, "the archangel breathes that dignified vengeance which animates without distorting; while the very devil derives importance from his august adversary, and escapes the laugh which his figure usually provokes." The Lucifer is said to be a likeness of Cardinal Pamfili, afterwards Innocent X., who had displeased Guido by his criticisms. The common story tells us that it is the portrait of Urban VIII.; but the fact that the picture was painted for Cardinal Barberini, the pope's brother, must throw discredit on the statement, even if it were not established that the satire was directed against his predecessor, Innocent X. In the same chapel is a fine picture, by *Gherardo della Notta*, of Christ in purple robes, &c. Cardinal Barberini is buried in the ch. before the high altar; his grave is marked by the simple inscription on the pavement, *Hic jacet pulvis, cinis, et nihil*. Over the entrance door is the cartoon by *Francesco Beretta*, representing St. Peter walking on the waters, used in restoring the Navicella which Giotto executed in mosaic, now under the portico of St. Peter's. In the chapel opposite to Guido's Archangel is the Conversion of St. Paul, one of the best works of *Pietro da Cortona*. "Whoever," says *Lanzi*, "would know to what lengths he carried his style in his altarpiece should examine the Conversion of St. Paul in the Cappuchin ch. at Rome, which, though placed opposite to the St. Michael of Guido, nevertheless fails not to excite the admiration of such professors as are willing to admit various styles of beauty in art." The Ecstasy of St. Francis, by *Domenichino*, in the third chapel on the rt., was painted gratuitously for the ch. A fresco by *Domenichino*, formerly in the convent, representing the death of St. Francis, has been recently placed here. The Dead Christ, in the third chapel, is by his pupil, *Andrea Camassei*. On the l.-hand side of the high altar is the tomb of prince

Sobieski, son of Alexander III., King of Poland: he died in Rome in 1714. Under the ch. are 4 low vaulted chambers, which constitute the cemetery of the convent. The earth was originally brought from Jerusalem. The walls are covered with bones and skulls, and several skeletons are standing erect in the robes of the order. Whenever a monk dies, he is buried in the oldest grave, from which the bones of the last occupant are then removed to this general *ossuarium*. The adjoining convent is the headquarters of the Capuchin Friars, so widely distributed over the Roman Catholic world, and the residence of the General of the Order.

*S. Carlo a Catinari*, so called from the manufacturers of catini or dishes and earthenware in general, who lived in the vicinity. The ch. was built in 1612, from the designs of Rosati and Soria. The cupola is one of the highest in proportion to its diameter in Rome, and is celebrated for the 4 frescoes on the spandrels of the cupola, by *Domenichino*, representing the Cardinal Virtues, Prudence, Justice, Temperance, and Fortitude. In the choir, opening out of the sacristy, is a fine half-figure of S. Carlo, in fresco, by *Guido*, formerly on the façade of the ch. Over the high altar is the large picture representing the Procession of S. Carlo bearing the Sudario during the Plague at Milan, by *Pietro da Cortona*. The vault above is painted by *Lanfranco*. The death of St. Anna, in the second chapel on the l., is the masterpiece of *Andrea Sacchi*. The Annunciation, in the first chapel on the rt., is by *Lanfranco*. This ch. is now undergoing extensive repairs.

*S. Carlo in the Corso*, the national ch. of the Lombards, with a heavy, ill-proportioned front. The interior is from the designs of Martino Lunghi (1614), completed by Pietro da Cortona: it consists of a nave and side aisles divided by Corinthian pilasters, and is handsome. At the high altar is the large picture of S. Carlo Borromeo in glory, with St. Ambrose and S.

Sebastian, considered to be one of the best works of *Carlo Maratta*. The rich chapel of the rt. transept has a mosaic copy of the Conception, by the same painter, now in the Cibo chapel at S. Maria del Popolo; the statue of David, by *Pietro Pacilli*; and that of Judith, by *Lebrun*. The St. Barnabas in the next chapel is by *Francesco Mola*. On the floor of the nave and near the pulpit is the slab tomb of count Alessandro Verri, the author of the 'Notti Romane,' who died at Rome in 1816. The festival of S. Carlo Borromeo, on the 4th November, is celebrated with great pomp here, high mass being performed at 10 A.M. by a cardinal priest, in the presence of the pope and the sacred college.

*S. Cecilia*, at the extremity of the Trastevere, near the Quay of la Ripa Grande, built on the site of the house of the patron saint. Its foundation dates from 230, in the pontificate of Urban I. It was rebuilt by Paschal I. in 821, and entirely restored in 1599 and 1725 by Cardinals Sfrondati and Doria, when the rows of columns which formed the nave of the original ch. were converted into the present heavy pilasters, by building round them, to support the roof. In the forecourt is an antique marble vase or cantharus, which stood in the quadriporticus of the primitive basilica. The portico which precedes the ch. has on the frieze some early arabesques in mosaic, with portraits of saints, supposed to date from the 9th century. On each side of the cross which forms the centre is a rude likeness of St. Cecilia. Entering the ch., and on the rt. of the door, is the tomb of Cardinal Adam, of Hertford, who was administrator of the diocese of London (ob. 1398) and titular cardinal of this ch. This prelate, a very learned man in his time, took part in the opposition to Urban VI., and, having been arrested, with five other cardinals, at Lucera, was carried by that vindictive pope to Genoa: he alone was saved by the interference of the English crown, the others being barbarously put to death in the convent of S. Giovanni di Pre, where their remains were discovered a

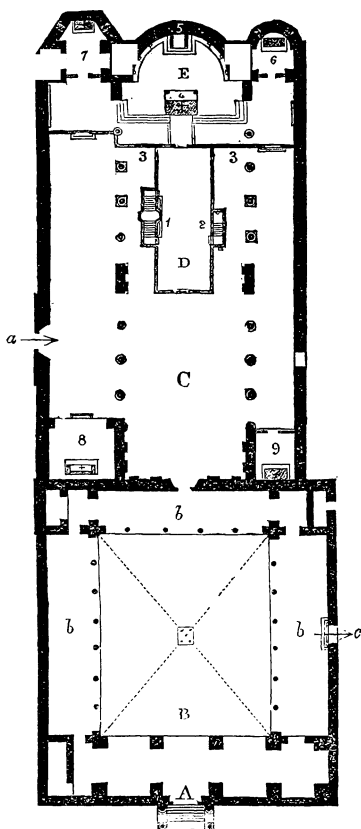
few years ago. On the sarcophagus are the arms of England, at that time 3 leopards and fleurs-de-lis quartered. On the l. of the entrance is the handsome urn of Cardinal Fortiguerra, who played an active part in the contests of Pius II. and Paul II. with the Malatestas in the Romagna, the Savellis, and the Counts of Anguillara, in the 15th cent. The body of St. Cecilia, which lay originally in the catacombs of St. Calisto, from which it was removed by Paschal I. to this ch., is deposited in the confessional beneath the high altar; the silver urn in which it had been placed disappeared during the first French occupation. The recumbent statue of St. Cecilia, by *Stefano Maderno*, is one of the most expressive and beautiful specimens of sculpture which the 17th century has produced. It represents the body of the saint in her grave-clothes, in the position in which it is described to have been found when her tomb in the catacombs was opened. In the right aisle, and near a cinquecento bas-relief of the Virgin and Child, is a painting of St. Cecilia appearing to Paschal I., to make known where her remains lay in the catacombs: it stood under the outer portico in former times, and is supposed to be as old as the 9th century. The tribune contains an ancient episcopal seat and some curious mosaics which date from the ch. as it was rebuilt by Paschal I. in the 9th century. Those on the vault represent Our Saviour holding the book of the Law in one hand, and giving his benediction with the other, having St. Paul, St. Cecilia, and St. Paschal on one side, and St. Peter, St. Agnes, and St. Valerian on the other. The paintings on the vault of the nave of the ch. are by *Seb. Conca*. From the extremity of the rt. aisle, near the entrance, a passage leads to the chapel of Santa Cecilia, erected in a part of the house in which she lived, and which appears, from the traces of a furnace and leaden pipes, to have been connected with a bath-room. The martyrdom of the saint has been attributed to *Guido*; the landscapes are by *Paul Brill*, but nearly

effaced by damp. The adjoining monastery, one of the largest in Rome, is inhabited by nuns of the order of St. Benedict. The ch. of St. Cecilia, except on feast-days, is closed at an early hour in the forenoon.

*San Cesareo*, called in *Palatio*, from its vicinity to what was the palace and baths of Caracalla, a ch. on the rt. of the Via Appia, a short way before reaching the Porta St. Sebastiano. It has much the form of its neighbour *SS. Nereo ed Achilleo* (p. 158). It is principally remarkable for its raised presbytery, and the handsome tabernacle over the high altar, behind which stands an ancient episcopal chair, ornamented with mosaics; and for its marble pulpit on torse columns decorated with mosaics and heads of sphinxes, sheep, &c. The mosaics of the tribune are from designs by *Cav. Arpino*.

*San Clemente*, on the Esquiline, near the Baths of Titus, in the street leading from the Coliseum to the Lateran, is one of the most interesting and unaltered early Christian edifices in Rome. According to an ancient tradition of the Church it stands on the site of the house of Clement, the fellow-labourer of St. Paul, and the third bishop of Rome. It is mentioned by St. Jerome as existing in his time, and was a ch. of importance in the reign of Gregory the Great, who read here his 33rd and 38th homilies. In 772 it was restored by Adrian I.; the choir was repaired about A.D. 880, by John VIII.; the mosaics of the tribune were added in the 13th century; and Clement XI., in the beginning of the last, repaired and restored the whole edifice as we now see it. In front is the *atrium* or *quadriporticus* (B), surrounding a court 62 ft. long by 50 ft. wide, supported on 3 of its sides by granite columns with Ionic capitals, and paved with débris of ancient marbles, amongst which the fragments of green ophite porphyry are very numerous; the entrance to it (A) is under an arch resting on Ionic and Corinthian columns, which dates pro-

bably from the 8th century.\* The interior consists of a nave (c), separated



San Clemente.

A. Entrance to B. Atrium, and b. Quadriporticus. c. Entrance to monastery. C. Nave. D. Presbytery. 1, 2. Ambones. 3. Ancient marble screen. 4. High altar. E. Tribune. 5. Episcopal chair. 6, 7, 8, 9. Chapels of St. John, of the Rosary, of the Passion, of Jesus Christ, and of St. Dominick. a. Side entrance to the ch. from the street.

\* The quadriporticus, although retaining its original plan and dimensions, was originally surrounded by pilasters, as we see on the E. side; the open portico of Ionic columns is of a more recent date.

from the side aisles by 16 columns of different marbles and granite with Ionic capitals, and which evidently belonged to more ancient edifices. In front of the altar is the enclosed Choir (D), bearing the supposed monogram of pope John VIII. on its marble walls, and therefore as old as the 9th centy. At the sides are the *ambones*, or pulpits: from that on the l. (1), which has a double stair leading to it, and flanked by a beautiful mosaic candelabrum, the gospel was read, the papal edicts were proclaimed, and the priests preached to the people; whilst from the opposite one (2), which has reading-desks turned towards the nave and the choir, the epistle was read by a subdeacon. Behind this is the tribune (E), raised above the rest of the ch., and separated from it by a screen (3, 3) formed of panels of handsomely carved marble network; in the centre is the high altar (4) over the Confessional of St. Clement, and behind it an episcopal chair (5) in marble, bearing the name of Anastasius, who was titular cardinal in the early part of the 12th century. The pavement is of *opus Alexandrinum*; that of the choir, which dates probably from John VIII., is, perhaps, the most perfect specimen of this beautiful description of mosaic work to be seen in Rome. The ambones and altar are of varied coloured marbles, and covered with mosaics. The tribune is also covered with mosaics, executed, as appears from the inscriptions, at the expense of Cardinal Caetani, a nephew of Boniface VIII., in 1299: they represent, on the vault, the Crucifixion, surrounded by beautiful arabesques; at the foot of the cross issue the 4 rivers of Paradise, with peacocks, emblems of Eternity, and shepherds with their flocks; and still lower down, between the two cities of Bethlehem and Jerusalem, the mystic Lamb surrounded by his sheep, which typify our Saviour and the Apostles. The mosaics on the face of the arch represent Our Saviour, having on each side the emblems of the Evangelists, and below St. Peter, St. Clement, and St. Jerome, on the rt.—St. Paul, St. Lawrence, and Isaiah on the l. The paintings on the

walls beneath are attributed to Giovenale da Orvieto, who lived about A.D. 1400. In the chapel on the rt. of the tribune (6) is a statue of St. John the Baptist, by *Simone*, brother of Donatello, and in that of the Rosary (7), on the opposite side, a Madonna del Rosario, by *Sebastiano Conca*. The *Capella della Passione* (8), on the l. of the great entrance, contains the interesting frescoes by *Masaccio*, representing the Crucifixion of the Saviour, and the History of St. Clement and St. Catherine. They have suffered much from restorations. The chief subjects are as follows:—The Annunciation and St. Christopher; St. Catherine forced to Idolatry; her Instruction of the daughter of king Maximilian in prison; her Death; her Dispute with the Alexandrian Doctors; the Miracle of her Deliverance; her Martyrdom. Opposite is the History of St. Clement, and over the altar the Crucifixion of our Lord. In the rt. aisle, near the high altar and the chapel of St. John the Baptist, is the tomb of Cardinal Roverella, an interesting work, bearing the date of 1476. Among its bas-reliefs the thyrsus and other bacchanalian emblems used as symbols by the early Christians are conspicuous. As few churches offer a better or more instructive example of the earlier Christian edifices, we have annexed a ground plan of it. Beneath the ch. several vaulted chambers have been lately opened, some of Roman work, others of an early Christian period, which evidently served as places of Christian worship. On the walls are rude paintings representing the Martyrdom of Saints — of St. Clement, St. Catherine, &c. The Roman subterranean vaults consist of very fine masonry or brickwork, and probably belong to the substructions of the time of Nero or Titus, and are reached by a high-roofed inclined plain; they are now used by the friars as wine-cellars. This ch. and the adjoining convent now belong to the Irish monks of the order of St. Dominick.

Forum, a very ancient ch., built near the site of the Temple of Remus, and noticed under that head in the description of the Antiquities (p. 39). Over the tribune is a very ancient mosaic, the part representing the mystic Lamb being supposed to date from A.D. 530, whilst those on the vault with the figure of St. Felix are much posterior, and consist of our Saviour and 6 saints. The circular vestibule opening into the ch. has been formed out of the ancient temple.

*S. Costanza*, beyond the Porta Pia, near the ch. of S. Agnese, erroneously considered by the older antiquaries to be a temple of Bacchus. It was built by Constantine as a baptistery, in which the two Constantias, his sister and daughter, are supposed to have been baptized. The building is circular, 73 ft. in diameter, surrounded by 24 coupled granite columns with Corinthian capitals supporting the vault. The circular space between the range of columns and the outer wall is covered with mosaics of animals and birds; some of the latter—pheasants, guinea-fowl, and partridges—very correctly represented, with vine-leaves and bunches of grapes, and different operations of the vintage, which gave rise to the idea that it was a temple of Bacchus. But, independently of the evidence afforded by the style of architecture and the construction of the building, which belong clearly to the decline of art, the porphyry sarcophagus of the family of Constantine, which was removed from the recess behind the altar to the museum of the Vatican by Pius VI., is covered with bacchanalian symbols of the same kind, which are now well known to have been frequently adopted as emblems by the early Christians. The festoons of grapes and pomegranates surrounding the mosaics of Christ, with 2 of the apostles on the side doors, are very accurately delineated, and in the same style, and of the same period, as the bacchanalian representations on the vault. The columns were evidently taken from some ancient edifice.

The capitals are richly worked. It

*SS. Cosma e Damiano*, in the Roman



was consecrated as a ch. by Alexander IV., in the 13th century, and dedicated to St. Constantia, whose remains were then removed from this porphyry urn, and deposited, with the relics of other saints, under the altar in the centre of the edifice. Beyond but close to this ch. is an oblong enclosure, formerly called the Hippodrome of Constantine. It is now proved by excavations to have been a Christian cemetery, attached to the basilica of St. Agnese.

*San Crisogono*, an interesting ch. in the Trastevere, which is supposed to date from the time of Constantine the Great, and dedicated to St. Chrysogonus, who suffered martyrdom at Aquileja under Diocletian; it was rebuilt in 731 by Gregory III., and restored in its present form by Cardinal Scipio Borghese, in 1623, after the designs of *Soria*. The interior, like the neighbouring more magnificent edifice of Sta. Maria in Trastevere, consists of a nave and 2 aisles, separated by 22 fine granite columns with modern Ionic capitals. The arch before the tribune is supported by 2 magnificent columns of red porphyry. The high altar is under a canopy resting on columns of modern yellow alabaster, only remarkable for their size. In the centre of the highly decorated roof is a copy of Guercino's picture of the patron saint borne to heaven by angels (the original is now in England); and above the Tabernacle, the Virgin and Child, by *Cav. Arpino*. The other pictures here are little worthy of notice. Before the ch. is a portico supported by 4 fine Doric columns in oriental granite. Stephen Langton, who filled the see of Canterbury at one of the most interesting periods of our history, was titular cardinal of this ch.

4. *Basilica of Santa Croce in Gerusalemme*, the 4th of the Roman basilicas, was founded in 331 by Constantine, on the site of the Sessorian Palace of Varianus, the father of Elagabalus, from which it is also called the Sessorian Basilica, and close to the Amphitheatrum Castrense. It derives its present name from the portion of the true cross deposited in it by the Empress Helena, and

from the earth from Jerusalem which was brought here and mixed with the foundations. It was consecrated by St. Silvester, and was entirely repaired by Gregory II. in the 8th century. It underwent frequent alterations under later popes, and was reduced into its present form by Benedict XIV. in 1774. The façade and the oval portico were then added, and many of the columns were cased with masonry, forming piers to support the roof. Eight of the original columns, 3 of which are fine masses of red Egyptian granite, still remain, and divide the nave from the two aisles. The high altar is remarkable for the ancient urn in green basalt, with 4 lions' heads, in which the remains of SS. Cæsarius and Anastasius are deposited. Two of the 4 columns which support the baldacchino are of the marble called Breccia Corallina. The vault of the tribune is covered with frescoes representing the Discovery of the Cross, and the transfer of a portion of it by St. Helena to this church. The author is unknown, although Pinturicchio has been supposed, but on very doubtful authority, to have painted them. Underneath the basilica is the chapel of St. Helena, the roof of which is decorated with mosaics of the 16th century, erroneously attributed to Baldassare Peruzzi; they replaced others said to have been of the time of Valentinian III.; the statue of St. Helena occupies the place of a picture by Rubens, now in England; the floor of this chapel is said to be formed of earth brought by St. Helena from Jerusalem. At the entrance to it is an altar of the period, dedicated by a certain Julius Maximilianus to Sta. Helena. Ladies will observe a notice upon a marble slab near it, that their entrance to the chapel is forbidden, under pain of excommunication, except on the 20th of March, the anniversary of its dedication. The consecration of the golden rose, which the popes in former times sent annually to sovereign princes, took place in this basilica. At present it is remarkable only for its large collections of relics, among which are some bones of Thomas à Becket. During the

French administration the library was removed to the Vatican; it was subsequently restored, but many of the rarer manuscripts had been stolen or lost. The fragment of the true cross is exhibited on one day in Easter-week.

*SS. Domenico and Sisto*, on the Quirinal, at the head of the Via di Magnanapoli, a very handsome ch. attached to a large convent of Dominican nuns. It was erected by the architect della Grecca in 1611. The front, built of travertine, is handsome, and approached by a double flight of steps. The interior is highly decorated, although the principal ornaments are in stucco: the frescoes over the nave and the high altar are by *Canuti*; the marble group of our Saviour and the Magdalen by *Raggi*, in the 1st chapel on the rt.; the Crucifixion in the 3rd chapel on l. is by *Lanfranco*. On the anniversary of the marriage of St. Catherine (July 19) her desiccated hand is exhibited for the veneration of the faithful, in her chapel, the 2nd on l., over the altar of which stands a picture of her martyrdom, by *Allegrani*.

*S. Francesca Romana*, near to the Basilica of Constantine, partly built on the site of the Temples of Venus and Rome, by Nicholas I. in the 9th century, and restored by Paul V. It contains some curious mosaics of the time of Nicholas I. on the vault of the apse; between the 2 flights of steps leading to the tribune is the tomb of St. Francesca, covered with rich marbles and bronzes, by *Bernini*; and a monument to Gregory XI., erected in 1384 by the senate and people, with a bas-relief of the return of the Papal Court to Rome from Avignon, after an absence of 72 years, from the designs of *Pietro Paolo Olivieri*. Near this monument are 2 stones let into the wall, bearing a double depression, made, it is averred, by St. Peter's kneeling on them when Simon Magus was carried off by the demon. Over the door of the sacristy is a painting by *Sinibaldi Ibi* on panel, signed and dated. There formerly existed, in the Sala Capitolare of the adjoining

convent, a picture, by *Pierino del Vaga*, of Paul III. and Card. Pole. At the festival of S. Francesca Romana, on the 9th March, high mass is celebrated in this ch. in the presence of the college of cardinals. Santa Francesca Romana was a noble lady of the *Ponziiani* family, remarkable for her piety, who founded the order of *Oblate* nuns, who principally occupy themselves with education, and of which the convent of Tor di Specchi, near the Capitol, is their principal house in Rome. *Gentile da Fabriano*, the celebrated painter of the Umbrian school, is buried in this ch.; the bell-tower, probably of the 9th or 10th century, is a fine specimen of this class of mediæval edifices.

*S. Francesco a Ripa*, at the extremity of the Trastevere, founded in the 13th century, in honour of St. Francis of Assisi, who lived in the convent and hospital adjoining during his visits to Rome. The present ch. and convent were rebuilt by Cardinal Lazzaro Pallavicini, from the designs of Matteo Rossi. The ch. contains some works of art, among which are the Virgin and Child with St. Anne, by *Baciccio*; a Nativity by *Simon Vouet*; and the recumbent statue of the blessed Luigi Albertoni, by *Bernini*, in the Altieri chapel, on the l. of the high altar, a very characteristic specimen of this master's style. In the convent the apartments occupied by St. Francis are still shown.

*Il Gesù*, the principal ch. of the Jesuits, in the Piazza del Gesù near the northern foot of the Capitol, one of the most gaudy churches of Rome, begun in 1575 by Cardinal Alessandro Farnese, from the designs of *Vignola*. The façade and cupola were added by Giacomo della Porta. The interior is rich in marbles of the rarest kinds, and is decorated in the most gorgeous style. The frescoes of the cupola, tribune, and roof, are by *Baciccio*. The paintings at the different chapels are not of the first order. Over the high altar, designed by Giacomo della Porta, has been lately placed a painting of the Presentation of the infant Saviour in

the Temple, by *Capalti*. The Death of St. Francis Xavier, in the rt. transept, is by *Carlo Maratta*. The chapel of S. Ignazio, in the l. transept, is one of the richest in Rome. It was designed by Padre Pozzi, and is brilliantly decorated with lapis lazuli and verde antique. The marble group of the Trinity is by Bernardino Ludovisi: the globe below the Almighty is said to be the largest mass of lapis lazuli known. The altarpiece of St. Ignatius is by *Padre Pozzi*. Behind this picture is the silver statue of the saint. His body lies beneath the altar in an urn of gilt bronze. The 2 allegorical marble groups at the sides of the altar, representing Christianity embraced by the barbarous nations, and the Triumph of Religion over Heresy, are fantastic works of the French sculptors *Theodon* and *Le Gros*. By the side of the high altar is the monument of Cardinal Bellarmino, the celebrated controversialist of the Roman Church. It was designed by Rainaldi; the 2 figures of Religion and Wisdom are by *Bernini*. 2 great ceremonies take place annually in this ch.—the first, in honour of St. Ignatius, on his festival, the 31st July; the second, and most important, on the last day of the year, when a solemn *Te Deum* is sung in the presence of the pope and sacred college for the blessings received during the year about to close. The adjoining convent is the head-quarters of the Jesuits, and the residence of their general, the supreme chief of the order. This ch. is about to receive an increase of ornamentation at the expense of a member of the Torlonia family.

*S. Giorgio in Velabro*, near the Bocca della Verità and the arch of Janus, the only ch. in Rome dedicated to the tutelary saint of England. It is of high antiquity, the foundation dating from the 4th century. It was rebuilt in the 7th, under Pope Leo II. In the 13th it was restored by the prior Stefano, who added the portico, as we see by the metrical inscription in Gothic characters upon its front. The interior has 16 columns, of dif-

ferent materials and styles, taken from the ruins of ancient edifices. These columns support a series of arches, upon which rests the wall pierced with windows, and again the flat roof, as in the early basilicas. At the extremity of the l.-hand aisle several early Christian inscriptions, and a bas-relief with Runic knots, &c., are built into the wall. The tribune was once covered with frescoes by *Giotto*, painted at the expense of Card. Stefaneschi in the reign of Boniface VIII., of which scarcely a trace remains, having been painted over. Beneath the high altar and its marble tabernacle of the 13th centy. is preserved the head of St. George, deposited here by Pope St. Zacharias. This ch. has an historical interest in connexion with Cola di Rienzo, which gives it strong claims upon the protection of the Roman antiquaries. On the first day of Lent, 1347, Cola affixed to its door his celebrated notice announcing the speedy return of the Good Estate:—*In breve tempo li Romani torneranno al loro antico buono stato*. Notwithstanding this, the ch. would have fallen into ruins some years ago if the confraternity of S. Maria del Pianto had not obtained a grant of it from Pius VII. as their private oratory. The ch. of St. Giorgio is seldom open to the public. On the day next to Ash Wednesday, the Holy Sacrament being exposed here, it is much resorted to, when the several relics it possesses are exposed to the veneration of the faithful, one of which is the banner, or *vesillum*, of red twilled silk tissue, borne by the patron saint of the church and of our country. St. George became the tutelary saint of England under our Norman kings, and is still much revered by the Greek church. Born in Cappadocia, he suffered for his faith, in the reign of Diocletian.

*S. Giovanni dei Fiorentini*, the national ch. of the Tuscans, at the extremity of the Via Giulia, overlooking the Tiber, built by the Florentines in 1588, from the designs of Giacomo della Porta. The fine façade was added by Clement XII., from those of Ales-

sandro Galilei (1725). The chapel of S. Girolamo, in the rt. aisle, contains an altarpiece representing St. Jerome praying before a crucifix, by *Santi di Tito*; and a fine picture of St. Jerome writing, by *Cigoli*, which has all the design and expression of Raphael, with the colour and force of Titian. The painting upon the opposite wall is by *Pasignani*. In the rt. transept is the celebrated picture by *Salvator Rosa*, representing S. Cosma and S. Damiano condemned to the flames. The tribune is ornamented with fine columns of Cotanella marble, and contains the tombs of the Falconieri family; the marble group of the Baptism of our Saviour, over the altar, is by *Raggi*. The chapel of the Crucifix was painted by *Lanfranco*. In 4th chapel on l. S. Francis, by *Santi di Tito*; in 3rd chapel 3 small frescoes on roof, by *Tempesta*, relative to S. Lorenzo. *Cigoli* is buried in this ch.

*SS. Giovanni e Paolo*, the ch. attached to the Great Passionist Convent on the Cælian, a short distance beyond the Coliseum and Arch of Constantine. It was built by Pammachus, a friend of St. Jerome, in the 4th century, on the site of the house occupied by the saints to whom it is dedicated, who were officers in the court of Constantia, and were put to death in the reign of Julian. It has a portico in front, supported by 8 granite and marble columns. The interior is handsome, consisting of a nave and 2 aisles, supported by pilasters and 16 ancient composite columns. The pavement is of *opus Alexandrinum*. The vault of the tribune is painted by *Pomaranccio*. In the fourth chapel on the rt. is an altarpiece by *Marco Benefial*. Within a railing in the nave is a stone on which the patron saints are supposed to have suffered martyrdom. Adjoining this ch. are some remains of the Vivarium, and of a Temple of Claudius, noticed under the Antiquities.

*S. Giovanni a Porta Latina*, an ancient ch., founded on the site of a temple of Diana, and near the spot where the

Evangelist suffered martyrdom. It is chiefly remarkable for its good mediæval bell-tower. The interior contains some ancient marble columns. Founded by Adrian I., it was restored in the 12th century by Celestin III., nearly as we now see it. Close by is the small circular ch. of *S. Giovanni in Oleo*, on the spot where stood the caldron of boiling oil into which the Evangelist was cast: both are near to the closed Porta Latina of the Aurelian wall. S. Giovanni in Oleo has a handsome frieze in *terracotta*, and was erected by a certain French auditor of the Rota, Benedict Adam, in the reign of Julius II. (1509). On the opposite side of the road is the ruin of a huge tomb, which stood on the side of the Via Latina, before the Aurelian wall was built.

*S. Giuseppe de' Falegnami*, the ch. of the Confraternity of Carpenters, over the Mamertine Prisons, has, at the 2nd altar on l., a Nativity, the first work which *Carlo Marattu* exhibited in public. Beneath is a subterranean chapel, containing a curious ancient crucifix, an object of great veneration.

*S. Gregorio*, on the Cælian, founded in the 7th century on the site of the family mansion of St. Gregory the Great. The square atrium was added in 1633 by Cardinal Scipio Borghese, from the designs of Soria; and the ch. was rebuilt in 1734 from those of Francesco Ferrari. The interior has 16 columns of granite. In the chapel of the saint are some sculptures of the 15th century, representing events in his life. The Salviati chapel, on the l. of the tribune, has a copy of *An. Caracci's* picture of St. Gregory, which once stood here, but is now in England; a good *predella* of the school of Perugino; and a fine *Ancona*, with reliefs of the 15th centy. Detached from the ch. are 3 chapels, erected originally by St. Gregory himself, and restored by Card. Baronius. The first, dedicated to *St. Silvia*, mother of the saint, has a statue of the patron by Niccolò Cordieri, and a fresco

on the roof representing the Almighty with Angels, by *Guido*. The second, dedicated to *St. Andrew*, contains the celebrated frescoes painted as rival performances by Guido and Domenichino. The *St. Andrew* adoring the cross as he is led to execution is by *Guido*; the Flagellation of the saint is by *Domenichino*. Among the criticisms on these pictures, that of Annibal Caracci is not the least remarkable: "*Guido's*," he said, "is the painting of the master; this of *Domenichino* is the painting of the scholar who knew more than the master." Lanzi tells us that, while *Domenichino* was painting one of the executioners, he endeavoured to rouse himself to anger, and was surprised in the act of violent gesticulation by Annibal Caracci, who was so much struck with the spectacle that he embraced him, and said, "*Domenichino*, to-day I must take a lesson from you." So novel, says Lanzi, and at the same time so just and natural, did it appear to him that the painter, like the orator, should feel within himself all that he undertakes to represent to others. The third chapel, dedicated to *S. Barbara*, has a statue of *St. Gregory* by *Niccolò Cordieri*, begun, it is said, by his master, Michel Angelo. In the middle of the chapel is preserved the marble table on which *St. Gregory* is said to have fed every morning 12 poor pilgrims. In the ch. is interred the celebrated *Imperia*, the *Aspasia* of the court of *Leo X.* In the chapel at the extremity of the l. aisle is a monument raised by *Gregory XVI.* to *Cardinal Zurla*, his successor as the head of the *Camaldolese* order, a very learned writer on the geographical literature of the middle ages. In the atrium before the ch. are several sepulchral monuments, amongst which is one of some interest to the English traveller—that of *Sir Edward Carne*, of *Glamorganshire*, doctor of civil law of the University of Oxford, who was united with *Cranmer* in 1530 in the celebrated commission appointed to obtain the opinion of the foreign universities on the divorce of *Henry VIII.* He was ambassador to the emperor

*Charles V.*, by whom he was knighted. He afterwards became envoy to the court of Rome; and *Bishop Burnet*, in his *History of the Reformation*, has published several of his despatches. On the suppression of the English embassy by *Elizabeth* he was recalled, but *Paul IV.* detained him at Rome, where he died in 1561. The late pope, *Gregory XVI.*, was for many years the abbot of the adjoining monastery, the head-quarters of the *Camaldolese* order, of which he was a member before his elevation to the pontificate, did much to embellish the ch. and the convent. The terrace in front of the ch. commands one of the most picturesque views over the S.E. extremity of the *Palatine* and the imposing ruins of the *Palace of the Cæsars* on this side.

*St. Ignazio*, behind the *Doria Palace*, the ch. of the *Jesuits' college*, the *Collegio Romano*, with its massive front by *Algardi*, is rich in elaborate decorations. It was built entirely at the expense of *Cardinal Ludovisi*. Its magnificence is not in the best taste, but is interesting from its excessive ornament. The paintings of the roof and tribune are by *Padre Pozzi*, and are remarkable for their perspective. The *Lancelotti* chapel contains the tomb of *S. Lodovico Gonzaga*, with a bas-relief of the *Apotheosis* of the saint, by *Le Gros*. Near the door leading into the convent is the monument to *Gregory XV.*, by the same sculptor. On the massive piers of the cupola, luckily left unfinished for the finances of the *Ludovisi* family and for the interests of astronomical science, has been erected the observatory of the *Collegio Romano*, now one of the most efficient and well-conducted establishments of the kind on the continent of Europe (p. 272). This ch., with the adjoining oratory of *La Caravita*, the latter one of the most frequented during Lent by the higher and fashionable female classes of Rome, are attached to the *Gregorian University*, or *Collegio Romano*, directed by the *Jesuit fathers*.

*St. Isidoro*, on the Pincian, founded in 1622. The ch. is attached to the monastery of Irish Grey Friars, or Reformed Franciscan Observants. The edifice owes its present form in a great measure to the celebrated Luke Wadding, one of the most learned members his order has produced. Entering the ch., the picture of St. Isidore, over the high altar, is by *Andrea Sacchi*. All the paintings in the chapel of St. Joseph, the 1st on rt., are by *Carlo Maratta*, as are those of the Conception in the chapel of the rt. transept, of the Crucifixion in the sacristy, and the frescoes in the Piombino chapel, 1st on l. The high altar has two handsome columns of oriental alabaster. Several sepulchral monuments in this ch. will interest our countrymen; that of Luke Wadding, near the chapel of St. Anne, the 2nd on rt., consists of a marble slab with a long inscription, placed here by his friend Ronconi, a Roman advocate. Born in Ireland, Wadding, who from his youth embraced the rules of the Reformed Franciscans, became censor of the Inquisition, but is better known for his voluminous history of the Franciscan Order, '*Annales Ordinis Minorum*,' in 8 large folios. He died here in 1557, aged 70. In the l. transept is a handsome monument by Galassi to Miss Brian, who died at Rome; and in the rt. a memorial to Amelia, the daughter of John Philpott Curran, who also died here, raised to her memory by the late Lord Cloncurry in 1848.

*S. Lorenzo in Damaso*, close to the magnificent palace of the Cancelleria, erected in 1495 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante. It contains several modern monuments of the princely house of Massimi, and one lately erected to the lamented Count Rossi, so barbarously murdered in the adjoining palace in December, 1849. The bust over it is by Tenerani, who has sculptured the beautiful statue of that remarkable man for his friend and admirer the Duke Massimo, and now in his villa on the gardens of Sallust. Near the monument of Rossi is a copy

[Rome.]

of the statue of St. Hypolitus, in the Lateran Museum. The accomplished scholar and poet Annibale Caro, who died at Rome in 1566, is buried in this ch.—his bust, on one of the piers, is by *Dosio*; and *Sadoletto*, the celebrated secretary of Leo X. The statue of S. Carlo Borromeo in the sacristy is by *Stefano Moderno*. The most remarkable paintings here are the frescoes in the 1st chapel on rt., by *Seb. Conca*, and the picture over the high altar, by *F. Zuccherò*.

*S. Lorenzo in Miranda*, in the Forum, is only remarkable as occupying the cella of the Temple of Antoninus and Faustina, and for the magnificent portico in front. Its appellation is derived from the latter admirable ruin. The Martyrdom of S. Lorenzo, over the principal altar, is attributed to *Pietro da Cortona*.

*S. Lorenzo in Lucina*, near the Corso, founded by Sixtus IV., in the beginning of the 5th century, and restored in its present form by Paul V. in 1606, from the designs of Cosimo da Bergamo. At the high altar, which was designed by Rainaldi, is the celebrated Crucifixion by *Guido*. The chapel of S. Francesco has a painting by *Marco Benefial*. This ch. contains the monument to Poussin, designed by Lemoine, and executed by French artists, at the suggestion and cost of Chateaubriand, when French ambassador at Rome: the bas-relief upon it is a reproduction of Poussin's well-known landscape of the Arcadia. Amongst the inscriptions under the vestibule is a cotemporary one relative to the dedication of the ch. by Celestin II. in 1196, in the presence of numerous prelates, at the head of the list of whom is an Archbishop of York.

*S. Lorenzo in Panis-Perna*, on the summit of the Viminal, and in the street leading from the Forum to Trajan to Santa Maria Maggiore. It is supposed to stand on the spot where St. Lawrence was martyred, and to

derive its singular name from Perpenina, a Roman lady, whose inscription was found on the spot. The interior has some frescoes by *Biccheraï*: Au arm of St. Bridget, who died in the adjoining convent of the nuns of Sta. Chiara, is preserved amongst the relics here.

*S. Luigi de' Francesi*, in the Piazza of the same name at the southern extremity of the Via della Scrofa, the continuation of the Via di Ripetta, erected in 1589 at the expense of Catherine de Medicis, from the designs of Giacomo della Porta. The second chapel on the rt., dedicated to St. Cecilia, contains 2 brilliant frescoes by *Domenichino* on the roof; they represent the angel offering crowns to S. Cecilia and her husband Valerian; and on the side walls, S. Cecilia expressing her contempt for the Idols; her distribution of her clothes among the poor; her Death and Apotheosis. These interesting works, though somewhat theatrically treated, are good examples of *Domenichino's* peculiar style of composition and colouring. The fine copy over the altar, of Raphael's St. Cecilia, now in the Gallery at Bologna, is by *Guido*. The Assumption, at the high altar, is one of the finest works of *Bassano*. In the chapel of St. Matthew, on the l. of the high altar, are 3 pictures, representing the calling of the Saint, by *M. Angelo Caravaggio*. The paintings on the roof, and the Prophets on the sides, are by *Cav. d'Arpino*. This ch. contains many tombs of eminent Frenchmen, including those of Cardinals d'Angennes and de la Tremouille; of Cardinal de la Grange d'Arquien, father-in-law of Sobieski, who died at the age of 105; of Cardinal d'Ossat, ambassador from Henry IV.; of Seroux d'Agincourt, the celebrated archæologist and writer on Italian art; of Pauline de Montmorin, erected by Chateaubriand, by whom the inscription was written, and of the painters Guerin and Sigalon. A massive memorial has been erected to the French officers and soldiers who perished during the military operations against Rome

in 1849, and another to Claude Lorraine, at the expense of the French nation. It is difficult to imagine why this tardy tribute to the great painter was not placed over where his remains lay, in the ch. of the Trinita de' Monti. San Luigi is the national ch. of the French at Rome, and under the special protection of the sovereigns of that country. During the French occupation military mass is performed here with great pomp and in music every Sunday morning at 9.

*S. Marcello*, in the Corso, belonging to the Servites, dating as far back as the 4th century. It was rebuilt in 1519 from the designs of Sansovino, with the exception of the façade, which was added by Carlo Fontana. The chapel of the Crucifix (the 4th on the rt.) is celebrated for the fine paintings on the roof by *Pierino del Vaga*, representing the Creation of Eve, "where," says Lanzi, "there are some infantine figures that almost look as if they were alive: a work deservedly held in the highest repute." The St. Mark and the St. John on the l. wall are by the same painter, with the exception of the hand and bare arm, which were finished by *Daniele da Volterra*. In this chapel is the tomb of Cardinal Consalvi, minister of Pius VII., one of the most enlightened statesmen of Italy, the honest and liberal reformer of the papal administration, whose death is still involved in that painful mystery which strengthens the popular belief that it was hastened by poison. The monument, which contains also the remains of his brother, is by *Rinaldi*. In the 4th chapel on the l. the picture of the Conversion of St. Paul is by *Federigo Zuccherò*; the frescoes on the side walls by his brother *Taddeo*. Another tomb, to the l. on entering the ch., of some interest, is that of Pierre Gilles, the French traveller and writer on Constantinople and the Bosphorus, who died in 1555. In the 3rd chapel on the rt. is the tomb of our countryman, Card. Weld, who was titular cardinal of S. Marcello. The ceremony of the Exaltation of the Cross takes place in this ch., in

the presence of the college of cardinals, on the 14th September.

*S. Marco*, a very elegant and interesting ch., built on the plan of an ancient basilica, within the precincts of the Palace of Venice. It is said to have been founded by Pope S. Mark in 337, and dedicated to the Evangelist. It was rebuilt in 833 by Gregory IV., who decorated the interior with mosaics. In 1468 Paul II., after the construction of the palace, rebuilt entirely the ch. in its present form, with the exception of the ancient tribune, which was preserved with its mosaics of the 9th century, and the subterranean ch., containing the body of St. Mark the pontiff. The portico was then added, from the designs of Giuliano da Majano. The mosaics of the tribune represent our Saviour and 3 saints on either side, one of whom, Gregory IV., holds the church in his hand; below the mystic Lamb and 12 sheep, with the cities of Jerusalem and Bethlehem, as we have seen at San Clemente (p. 137). The interior has a nave and 2 aisles separated by 20 columns cased in jasper, and contains a few paintings. The most remarkable are (at the first altar on the rt.) the Resurrection, by *Palma Giovane*, erroneously attributed to Tintoretto; St. Mark the Pope, by the *School of Gian Bellini* (at the altar on the rt. of the tribune); the Adoration of the Magi, by *Carlo Maratta* (third on the rt.). The monument of Leonardo Pesaro of Venice, in the l. aisle, is by *Canova*. On the Festival of St. Mark, April 25th, there is a procession of all the clergy of Rome from this ch. to St. Peter's. Under the portico are some early Christian inscriptions, found amongst the ruins of the original ch.

*S. Maria degli Angeli*, in the Piazza di Termini. This magnificent church occupies the Pinacotheca, or, according to more recent opinions, the Cella Calidaria, of the Thermæ of Diocletian, which was altered by Michel Angelo during the pontificate of Pius

IV., to adapt it to Christian worship. It is one of the most imposing churches in Rome. The arrangement of the ancient baths is described under the head of "Antiquities" (p. 57). The great hall was converted by Michel Angelo into a Greek cross by the addition of the present entrance, and of the tribune opposite. Vanvitelli in 1740 reduced the ch. to its present form by adapting the circular hall, or *Laconicum*, as a vestibule, and lengthening the choir on the opposite side. The hall, which Michel Angelo had preserved as a nave, was thus converted into a transept; the chapels opening out of it, in the intervals of the columns, closed up; and the transept lengthened, by converting into the chapels of the Beato Nicolo Albergati, and of S. Bruno, two halls of the baths. On account of the dampness of the ground Michel Angelo was obliged to raise the pavement about 8 feet, so that the original bases of the columns remain buried to that depth, which, by the accumulation of the debris of the baths, were considerably lower than the circumjacent soil. Of the 16 columns of the church, the 8 in the transept only are antique, and are of red Egyptian granite, with attached bases of white marble. The others, of brick, covered with painted stucco, in imitation of granite, were added by Vanvitelli. In the circular vestibule are the tombs of Salvator Rosa; of Carlo Maratta; of Cardinal Parisio, professor of jurisprudence at Bologna; and of Cardinal Francesco Alciati, the learned chancellor of Rome under Pius IV. The tomb of Salvator Rosa (1673) has an inscription which describes him as the "Pictorum sui temporis nulli secundum, poetarum omnium temporum principibus parem;" a friendly eulogy, which the judgment of posterity has not confirmed. At the entrance of the great hall is the noble statue of S. Bruno, by the French sculptor *Houdon*. It is recorded that Clement XIV. was a great admirer of this statue: "It would speak," he said, "if the rule of his order did not prescribe silence." The hall, now forming the transept of the ch., is 297½



feet long, 91 feet wide, and 84 feet high: the length of the present nave from the entrance to the high altar is 336 ft. The granite columns are each of a single piece, 45 ft. high and 16 ft. in circumference. The ancient capitals, 4 Corinthian and 4 Composite, are of white marble, as is also the entablature, although so whitewashed over as to make them have the look of stucco. This ch. contains several large and fine paintings which were once altarpieces in St. Peter's, where they have been replaced by copies in mosaic when the originals were transported to *Sta. Maria degl' Angeli*—amongst them the most celebrated is the St. Sebastian by *Domenichino*, on the rt.-hand side of the choir; it is 22 ft. high, and, being painted on the wall, it was removed with consummate skill by the engineer Zabaglia. Opposite to it is the Baptism of Our Lord, a fine work of *Carlo Maratta*. The other paintings in the choir are the Presentation in the Temple, by *Romanelli*, and the Death of Ananias, by *Roncalli*. The 8 pictures in the transept, commencing on the rt. hand on entering, are, 1. copies of Guido's Crucifixion of St. Peter, and 2. of Vanni's Fall of Simon Magus; on the opposite side, 3. St. Peter resuscitating Tabitha, by *Mancini*, and 4. St. Jerome and St. Francis, by *Musciano*—the landscape in the background by *Paul Brill*; beyond the entrance to the choir, 5. the Resuscitation of Tabitha, by *Constanzi*, and 6. the Assumption, by *Bianchini*; whilst on the opposite side are, 7. the Fall of Simon Magus, by *P. Battioni*, and 8. St. Basil celebrating Mass before the Emperor Valens, by *Subleyras*. At each extremity of the transept are large chapels formed out of halls of the baths; that on the rt., and which formed the vestibule to Michel Angelo's ch., is dedicated to the Beato Niccolo Albergati; that on the l. to St. Bruno, over the altar of which is a painting of St. Peter appearing to some Carthusian monks, by *Odazzi*, and on the sides two, by *Trevisani*, of the death of the Macca-bees. On the pavement is the meridian line traced by *Bianchini* and *Marraldi*, in 1701. Behind the ch. is the Carthusian convent, with its cele-

brated cloister designed by Michel Angelo. It was founded and endowed by the Orsini family. The cloister is surrounded by a portico sustained by 100 columns of travertine of the Doric order, forming four fine corridors. In the centre of the square are the immense cypresses planted round the fountain by Michel Angelo when he built the cloister: they measure 13 feet in circumference. The "Pope's oil-cellar," as it is called, is a mere hall of the ancient thermæ, but it presents nothing of any interest.

*S. Maria dell' Anima*, in the street of the same name, on the W. side of the Piazza Navona, begun in 1400, with money bequeathed for the purpose by a native of Germany, and completed from the designs of Giuliano Sangallo. The fine interior, supported on massive pilasters in the Italian Gothic style, contains at the high altar the Madonna with angels and saints, by *Giulio Romano*, much injured; an indifferent copy of the Pietà of Michel Angelo, by *Nanni di Baccio Bigio*, in the 4th chapel on rt.; the frescoes of *Sermoneta* in the chapel of the Crucifix; and those by *Francesco Salviati* in that del Cristo Morto, 4th on l.—the figure of our Saviour rising over the altar is very fine. The fine tomb of Pope Adrian VI., on the rt. of the high altar, was designed by *Baldassare Peruzzi*, and executed by *M. Angelo Sanese* and *Niccolò Tribolo*; opposite to it is that of the Duke of Cleves, by German artists of the 17th century. On the l. side of the door of the sacristy is that of Lucas Holstenius of Hamburg, the celebrated librarian of the Vatican. Two small tombs by *Fiammingo* are interesting examples of that sculptor. In the passage leading to the sacristy is a bas-relief, formerly belonging to the tomb of the Duc de Cleves, representing Gregory XIII. giving him his sword. On the l. of the principal entrance is the tomb of Cardinal Andrea of Austria (ob. 1500), and on the l. that of Cardinal Enckenworth (ob. 1534), an inferior work. *S. M. dell' Anima* is the national ch. of the Germans, and under the special protection of Austria.

*S. Maria dell' Araceli* (see *Ara Cœli*).

*S. Maria Aventina*, called also the Priorato, from a priory of the Knights of Malta to which it is attached, is chiefly remarkable for the fine views which it commands over a large extent of the city and suburbs. The ch. was restored in 1765 by Cardinal Rezzonico, from the designs of Piranesi, who has overloaded it with ornaments. An antique marble sarcophagus, with bas-reliefs of the Muses, serves as the tomb of a bishop Spinelli. This ch. suffered greatly in 1849 from the French artillery, the besieged having placed a formidable battery in front of it, which it became necessary to silence. A more detailed account of the Aventine will be found under the head of *S. Sabina* (p. 165).

*S. Maria in Campitelli*, in the square of the same name, near the Capitol, and on the site of the Carceres of the Flaminian Circus, built in 1659, by Alexander VII., the architect being *Rinaldi*; it is a fine building, internally of the Corinthian order; it contains a miraculous image of the Virgin, which is said to have stayed the pestilence in Rome at that period. The picture over the altar in the 2nd chapel on the rt., representing the Descent of the Spirit, is by Luca Giordano. In one of the windows at the base of the dome are 2 portions of a spiral column of translucid oriental alabaster, in the form of a cross, found in the neighbouring Portico of Octavia, from its vicinity to which this ch. is also called *S. Maria in Portico*.

*S. Maria in Cosmedin*, in the Bocca della Verità, already noticed under the Antiquities (p. 31) as standing on the site of a temple of Ceres and Proserpine. It is said to have been built by S. Dionysius in the 3rd century. It was restored by Adrian I. in 782, in the form of a basilica. Being intended for the Greek exiles who were driven from the East by the Iconoclasts under Constantine Copro-

nimus, and having a *Schola*, or hall of meeting, attached to it for their use, it acquired from that circumstance the name of *Schola Greca*: in later times the name of Bocca della Verità has been given to it by the people, from the marble mask which we see under the portico. The name of Cosmedin is supposed to refer to the ornaments of the ch. It has a nave divided from 2 side aisles by 10 ancient marble columns. Before the tribune is a raised floor of the ancient choir, as in the early Christian churches, with ambores on each side, and torse mosaic candelabra; the pavement is a good specimen of *opus Alexandrinum*. The Gothic canopy over the high altar is supported by 4 columns of red porphyry; beneath is a red granite urn; and behind, an episcopal chair of the 12th centy. The picture of the Virgin in the tribune is a very good specimen of early art; although said to have been brought by the Greeks when they fled from Constantinople, it is more probably an Italian work of the 13th century. The tabernacle of white marble and mosaic is by *Deodato Cosimati*. There is an interesting mosaic of the time of John VII. (705) in this ch., brought from St. Peter's; in the subterranean chapel under the tribune, or the confessional, are preserved the remains of Saint Cyrilla. The ch. contains the tomb of the learned Crescimbeni, the founder and historian of the Arcadian Academy, who died in 1728, while canon of this ch.

*S. Maria di Loreto*, a handsome octagonal ch. at the northern extremity of the forum of Trajan, erected by Antonio di Sangallo in 1507, with a double dome, like that of St. Peter's, and chiefly remarkable for the statue, in the 2nd chapel on rt., of St. Susanna by *Fiammingo*, one of the finest specimens of modern sculpture in Rome, and one of the most classical works produced by the school of Bernini. In the 1st chapel on rt. are mosaic pictures of Sta. Barbara and 2 other saints, by *Rosetti* (1594); and at the high altar a picture of the school of *Perugino*. This ch. belongs to the corporation of

bakers, whose hospital and cemetery are behind it,

*S. Maria ad Martyres.* See *Pantheon* (p. 36).

*S. Maria sopra Minerva*, so called from standing on the site of a temple of Minerva, erected by Pompey after his victories in Asia. It was rebuilt in 1370 under Gregory XI., and granted to the Dominican monks; it was restored in the 17th century by Cardinal Barberini, from the designs of Carlo Maderno. It is the only ch. in Rome in the pointed Gothic style. On the bare and unfinished façade are inscriptions marking the height of the waters in different inundations of the Tiber from 1422 to 1598. The interior, imposing before the late restorations, executed between 1849 and 1854, at an expense of 125,000 scudi, is now magnificently gaudy, the walls and columns being covered with cippolino marble and gilding, and the roof painted in the most florid style of Gothic decoration. On the l. of the high altar is the full-length statue of Christ by *Michel Angelo*, one of his finest single figures, highly finished, although perhaps deficient in that expression of divinity which we look for in a representation of the Saviour. This statue is mentioned in the letter of Francis I. to Michel Angelo, referred to at p. 101, in our account of the *Pietà* in St. Peter's, as one of those works which made the king desirous to enrich his chapel at Paris with some productions of the same matchless genius. In the corresponding place opposite is a good modern one of St. John, by *Obizzi*. In the 2nd chapel on the rt. is the S. Lodovico Bertrando, by *Baciccio*; the Gabrielli chapel, the 3rd on the rt., has some good frescoes on the vault, by *Muscino*. The chapel of the Annunciation (5th on the rt.), painted by *Cesare Nebbia*, contains a beautiful altarpiece, attributed to *Fra Angelico da Fiesole*, but more probably by *Benozzo Gozzoli*, and the tomb of Urban VII. by *Buonvicino*. In the Aldobrandini chapel is the Last Supper, by *Ba-*

*roccio*. The father and mother of Clement VIII. are interred here; the recumbent statues on their monuments, as well as those of Charity and of St. Sebastian, are by *Cordieri*; that of Religion is by *Mariani*; the statue of Clement VIII. by *Ippolito Buzio*. The 2 sepulchral monuments in the right transept, of Superanzio, bishop of Nicosia, and of Coca, bishop of Calahorra, are good specimens of the 16th century. In the small Gothic chapel is a Crucifix attributed to *GiOTTO*. The Caraffa chapel, at the extremity of the rt. transept, and dedicated to St. Thomas Aquinas, has some interesting frescoes, representing events in the life of the Saint, by *Filippino Lippi*. The picture over the altar represents Cardinal Caraffa, the founder of the chapel, presented to the Virgin by St. Thomas; the great composition, on the rt.-hand wall, of the Disputation of St. Thomas is very fine; and the frescoes behind the altar (although partly hidden by it), the Assumption with the Apostles; all these paintings, by *F. Lippi*, have been too much restored. The roof is painted by *Raffaellino del Garbo*. The tomb of Paul IV., of the Caraffa family, is by *Pirro Ligorio*. The next, or Altieri chapel, has an altarpiece by *Carlo Maratta*, representing the 5 saints canonised by Clement X. conducted before the Virgin by St. Peter. In the adjoining chapel of the Rosary, the paintings on the side walls, much injured, of the history of St. Catherine of Siena, are by *Giovanni de' Vecchi*; the ceiling, representing the Mysteries of the Rosary, by *Marcello Venusti*. Between the chapels of the Rosary and of St. Thomas Aquinas, in the rt. transept, is the Gothic tomb of Guillaume Durand (ob. 1304), the learned bishop of Mende, author of the 'Rationale Divinorum Officiorum,' supposed to have been the first book printed with moveable types. His tomb is remarkable for its mosaics and sculptures by *Giovanni Cosimati*. Behind the high altar is the choir, containing the monuments of Leo X. and Clement VII., designed by *Baccio Bandinelli*. The statue of Leo is by *Raffaele di Montelupo*, that of Clement by *Baccio Bigio*. The floor, which has

been recently new-laid in marble, is covered with sepulchral inscriptions, chiefly to ecclesiastical dignitaries connected with the Dominican Order. Below the monument of Leo X. is the gravestone of the celebrated Cardinal Bembo, the friend of Michel Angelo, of Raphael, and Ariosto, and one of the great restorers of letters in the 16th century. Ranged in a semicircle beyond are the modern inscriptions to Cardinal Casanate, the founder of the library which bears his name, to Padre Mammachi, and to Cardinal Howard, a gravestone interesting to English travellers. Cardinal Howard was Great Almoner of England, and grandson to Thomas Earl of Arundel. He died at Rome in 1694, aged 61. It is to be regretted that, in their rage for restoration, the monks have torn up all the original gravestones of the choir and aisles, and that the present inscriptions do not mark the places under which the remains of the persons referred to once lay. It is even stated that, with the still less laudable object of increasing the extent of the vault accommodation, and for the purpose of augmenting their worldly means from burial-fees, the whole of the original vaults have been pulled down, and their contents removed *pêle-mêle* into a remote corner. It is certain that the vaults have been rebuilt and are very extensive. The high altar has been gorgeously restored, and the body of St. Catherine of Siena placed beneath in an open shrine, in which she is represented, in the habit of her order, extended upon a sarcophagus, round which tapers are always burning. A passage out of the l. transept leads to the sacristy, over the altar, in which is a Crucifixion by *Andrea Sacchi*; and over the door leading to it from the ch. a fresco representing the Election of Eugenius IV. and Nicolas V., which took place here in 1431 and 1447. Returning to the ch., the principal chapel in the l. transept, which is dedicated to St. Dominick, has some good columns of black marble, and contains the monument of Benedict XIII. by *Carlo Marchionni*. In the chapel of S. Vin-

cenzo Ferrerio, 5th out of the l. aisle, is a picture of the saint by *Bernardo Castelli*, the Genoese painter and the well-known friend of Tasso. In the next chapel, belonging to the Maffei family of Verona, are two small statues of St. Sebastian and of the Baptist, on each side of the altar, by *Mino da Fiesole*. The sepulchral monuments to two of the Maffeis are good specimens of the cinquecento sepulchral style. There are several other interesting sepulchral monuments in this ch. In the passage leading to the door on the l. of the choir are the tombs of Cardinal Alessandrino, by *Giacomo della Porta*; of Cardinal Pimentel, by *Bernini*; and of Cardinal Bonelli, by *Carlo Rainaldi*. Near them, let into the wall, is the slab-tomb of Fra Angelico da Fiesole, the celebrated painter, whose devotional works and purity of life are expressed in the inscription:—

Non mihi sit laudi quod eram velut alter,  
 Apelles,  
 Sed quod lucra tuis omnia, Christe, dabam.  
 Altera nam terris opera extant, altera cœlo  
 Urbs me Joannem flos tulit Etruriæ."

Fra Angelico is represented under an emaciated figure in the habit of his Order, at the feet of which is written, "*Hic jacet Vene. Pictor Fl. Jo. ordinis Predicatorum, 1404.*" On the last pilaster of the nave is the monument of Raphael Fabretti, the learned antiquary of Urbino, who died at Rome in 1700. Near the principal entrance to the ch. are some monuments worthy of notice: of Francesco Tornabuoni, by *Mino da Fiesole*; that of Cardinal Tebaldi, near to it, is by *Andrea del Verocchio*; and of one of the Pucci family, by *Giuc. della Porta*. The memorial to Paulus Manutius, the son of Aldus, who died at Rome in 1574, and was buried here, has disappeared, like many others, during the recent Vandalic restorations by the monks. The Festival of St. Thomas Aquinas, on the 7th March, is observed in this ch. with great solemnity, and high mass is performed in the presence of the College of Cardinals. On the Festival of the Annunciation, on the 25th of the same

month, the pope attends high mass here, and afterwards distributes their dowries on the young girls portioned by the Society of the Annunziata. The Monastery attached to this ch. is the head-quarters of the Dominicans, and the general of the order resides in it. The Inquisition, or Congregation of the *Santo Uffizio*, holds its sittings here, since the Palace of the Inquisition, called "the Tribunal of the Holy Office," near St. Peter's, has been converted into a barrack; as well as the Congregation of the Index.

The Library of the Minerva, called the Biblioteca Casanatense, from Cardinal Casanate, its founder, contains upwards of 120,000 printed books and 4500 MSS. The most ancient of the latter is a Pontifical on parchment of the 9th century, illuminated with miniatures. A large Bible on parchment, stamped by hand with wooden characters, is interesting in the history of printing. This library is richer in printed books than any other in Rome, and is only surpassed by the Vatican in manuscripts. It is open daily from 7½ to 10¾ A.M., at all seasons, and for 2 hours in the afternoon, which vary according to the time of the year.

*S. Maria della Navicella*, also called *S. M. in Domnica*, on the Cælian, the first name from a small marble ship which Leo X. placed in front of it, a copy of an ancient one which stood here. The ch. is one of the oldest in Rome, on the site of the house of S. Ciriaca, which stood where the foreign soldiers were quartered on the Mons Cælius—the *Castra Periprinorum*. It was entirely restored by Leo X., when Cardinal de Medicis and titular of this ch., from the designs of Raphael. The portico is by Michel Angelo. The interior has 18 fine columns of granite and 2 of red porphyry. The frieze of the nave is painted in chiaro-scuro by Giulio Romano and Pierino del Vaga. The mosaics of the tribune are of the 9th century, when the ch. was restored under Paschal I., and are very remark-

able for their execution; those of its vault represent the Virgin and Child in the centre, with Paschal I. at her feet.

*S. Maria del Orto*, in the Trastevere, near the Ripa Grande, deserves notice for its architecture. It was designed by Giulio Romano, about 1530, with the exception of the façade, which was added by Martino Lunghi. It contains an Annunciation by Taddeo Zuccherro. The architecture of the high altar is by Giacomo della Porta.

*S. Maria della Pace*, in a narrow street beyond the W. side of the Piazza Navona, built by Sixtus IV. in 1487, in commemoration of the peace of Christendom, after it had been threatened by the Turks in 1480. It was designed by Baccio Pintelli, and restored by Alexander VII. from the designs of Pietro da Cortona, who added the semicircular portico. The interior consists of a short nave followed by an octagonal transept, surmounted by chapels and surmounted by the cupola. On the face of the arch of the first chapel on the rt. in entering, are the *Four Sibyls* by Raphael, —the Cumæan, Persian, Phrygian, and Tiburtine,—universally classed among the most perfect works of this illustrious master. Unlike the Isaiah in S. Agostino, these frescoes do not show the imitation of Michel Angelo for which that painting is remarkable. They were very probably suggested by the works of the Sixtine chapel, but they bear distinct evidence of the peculiar grace of Raphael's own style. In regard to the common story of the jealousy of the two great artists, it is said that, when Michel Angelo was consulted by the banker Chigi on the price which Raphael was entitled to for these Sibyls, he replied that every head was worth a hundred crowns. They have recently been restored, but had unfortunately suffered from former repainting in oil. The Prophets above are by Rosso Fiorentino, from Raphael's drawings. The 4 paintings on the walls beneath the cupola have been much admired: the Visita-

tion is by *Carlo Maratta*; the Presentation in the Temple is a fine work of *Baldassare Peruzzi's*; the Nativity of the Virgin is by *Francesco Vanni*; the Death of the Virgin is considered the masterpiece of *Morandi*. The high altar, from the designs of Carlo Maderno, has some graceful paintings on the vault by *Albano*, when young; the Adoration of the Kings and the other paintings are by *Passignani*, and the 4 saints on the pilasters by *Lavinia Fontana*. The first chapel on the rt. on entering the ch. belongs to the Chigi family, and is chiefly remarkable for the Sibyls by Raphael on the arch above; the bas-reliefs, children with the instruments of the Passion, and S. Bernardino, are by *E. Ferrata*. The second, to the Cesis, has, on the front towards the nave, very beautiful reliefs, rich in arabesque designs, by *Simone Mosca*. The chapel itself, designed by Michel Angelo, contains 2 good sepulchral monuments of the family. On the opposite side of the nave, in the first chapel on the l., is a lovely fresco by *Baldassare Peruzzi*, recently discovered under a modern painting. It represents a Donatorio, one of the Ponzetti family, to whom the chapel belonged, presented to the Virgin by SS. Bridget and Catherine. The Nativity over the altar in the next chapel is by *Sermoneta*, from a design, it is said, of Michel Angelo's. The large cloister, with its double tier of porticos, was designed by *Bramante* (1494).

*S. Maria del Popolo*, close to the gate of the same name, founded, it is supposed, by Paschal II. in 1099, on the spot where the ashes of Nero are said to have been discovered and scattered to the winds. The tradition states that the people were constantly harassed by phantoms which haunted the spot, and that the ch. was built to protect them from these supernatural visitants. It was rebuilt by the Roman people in 1227, whence its name; restored by Sixtus IV., from the designs of Baccio Pintelli, in 1480; and completed and embellished by Julius II., Agostino Chigi and other wealthy citizens contributing to the

expense. Alexander VII. modernised the whole building on the plans of Bernini, as we now see it. The sculptures and paintings collected in its numerous chapels make it one of the very interesting churches in Rome. The 1st chapel on the rt. of the entrance, dedicated to the Virgin and to St. Jerome by Cardinal Cristoforo della Rovere, contains the monument of the cardinal on one side, and on the opposite of Cardinal di Castro; the frescoes in the 5 lunettes of the vault, representing subjects from the life of St. Jerome, and the celebrated altarpiece of the Nativity, are all by *Pinturicchio*. The 2nd, or Cibo chapel, designed by Carlo Fontana in the form of a Greek cross, is rich in verde and nero antico, pavonazzetto, alabaster, and jasper: the picture of the Assumption is by *Carlo Maratta*. The 3rd chapel, dedicated to the Virgin by Sixtus IV., is remarkable for its frescoes by *Pinturicchio*, representing the life of the Virgin, in 5 lunettes, restored of late years by *Camuccini*, as well as the picture of the Virgin and 4 saints over the altar. In the 4th is the bas-relief of St. Catherine between St. Antony of Padua and St. Vincent, an interesting work of the 15th century; the frescoes here are also by *Pinturicchio*; on the rt. is the handsome monumental figure of M. A. Albertoni, who died of the plague in 1485; and opposite to it that of Cardinal Costa (1508). The vault of the choir is covered with frescoes by *Pinturicchio* in his best style: the Virgin and Saviour in the centre; lower down the 4 Evangelists and as many beautiful recumbent figures of sibyls; and in the corners St. Gregory, St. Ambrose, St. Jerome, and St. Augustine, the whole surrounded with beautiful arabesques. The windows, in coloured glass, are by Claude and Guillaume de Marseilles, who were invited to Rome by Julius II.: these are the only good specimens of ancient painted glass in Rome. Under these are the magnificent tombs of Cardinal Ascanio Sforza, and Cardinal Girolomo Basso, nephew of Sixtus IV., by *Andrea del Sansovino*, the sculptor of the beautiful bas-reliefs at Loreto; they are amongst the

finest sepulchral monuments of the early part of the 16th century: Sansovino was brought to Rome by Julius II. to execute them, and at whose expense they were raised. Over the high altar stands the miracle-working image of Sta. Maria del Popolo, traditionally attributed to St. Luke. In the chapel on the l. of the high altar is the Assumption, by *Annibale Caracci*. The Crucifixion of St. Peter and the Conversion of St. Paul on the side walls are by *M. Angelo Caracaggio*. The frescoes over the altar of the Falconieri chapel, the 3rd on the l., are by *Giovanni da S. Giovanni*, and the monuments of Urbano and Garzia Millini by *Algardi*. The Chigi chapel, the 2nd on the l., dedicated to the Virgin of Loreto, was erected and decorated from the designs of *Raphael*. The mosaics on the vault of the cupola represent the creation of the heavenly bodies. According to an idea which prevailed in the middle ages, and may be found in the poetry of Dante, each planet is represented under the guidance of a guardian angel. The initials on the torch of Cupid indicate the name of the artist, Lodovico di Pace, who executed these mosaics during the lifetime of *Raphael* and from his designs. The original plan was to cover the ceiling with a series of subjects from the Creation to the fall of Adam; the walls were to have been painted with subjects from the New Testament; and these two series were to be connected by 4 statues of the Prophets. The mosaics of the Creation have recently been made known in England by the outline engravings of *Grüner*. The Nativity of the Virgin over the altar, and the oil-paintings between the windows, were begun by *Sebastiano del Piombo*, and finished by *Salviati*, after his cartoon. The STATUE OF JONAH sitting on a whale, supposed to have been modelled by *Raphael*, was sculptured by *Lorenzetto Lotti*. The Elijah, also from a design of *Raphael*, was executed in marble by the same sculptor; the Daniel and the Habakkuk are by *Bernini*, by whom are also the tasteless pyramidal monuments of Agostino and Sigismondo

Chigi. Near this chapel is the tomb of a Princess Odescalchi Chigi (1771), by *Paolo Posi*, remarkable only for its bad taste. Besides the sepulchral monuments already noticed, those of Cardinal Lonato in the l. transept and of Cardinal Podocathero in the rt. are good specimens of the 16th centy. Opposite to the latter is one recently erected to Girometti, the celebrated engraver of cameos on *pietra dura*. In the corridor leading to the sacristy is a monument to Guglielmo da Pereira, in the style of B. da Rovizzano; in the sacristy a fine tabernacle in marble in the *cinquecento* style, which formerly stood over the high altar in the ch., where it contained the painting of the Madonna del Popolo; the sepulchral monuments of Bishops Gomiti and Rocca, who lived in the time of Sixtus IV., are in the most elaborate style of the 16th centy. The monument of the Duke of Candia, murdered by Cæsar Borgia, formerly in this ch., has disappeared through negligence or design. The neighbouring convent is tenanted by monks of the order of St. Augustine.

*S. Maria in Trastevere*, said to have been the first ch. publicly consecrated to divine worship in Rome under the invocation of the Virgin (*Prima Edes Deiparæ dicata*). It was founded as a small oratory by St. Calixtus in 224, on the site of the Taberna Meritoria, a kind of Chelsea Hospital for old soldiers, where a source of petroleum is said to have sprung up in the year of the birth of our Saviour, and from which the ch. is called Fons Olei in some early ecclesiastical documents: rebuilt in 340 by Julius I., it was subsequently restored by John VII., Gregory II., Gregory III., Adrian I., and Benedict III. The ch. as it now stands was almost entirely erected in 1139 by Innocent II.: the tribune, high altar, and the mosaics of the former are of his period. Nicholas V. reduced it to its present form, on the plans of Bernardino Rossellini. The mosaics of the façade represent the Virgin and Child, and the 10 wise virgins bearing offerings; they were

begun in the 12th century under Eugenius III., and completed in the 14th by *Pietro Cavallini*. There were several ancient inscriptions on the walls under the portico, chiefly early Christian, which have been removed to the Museum of the Lateran and replaced by casts; one, however, of an earlier period, still remains, and is curious, as showing that there were some happy ménages in ancient Rome:—*MARCUS COCCEUS LIB. AUG. AMBROSIVS PRÆPOSITUS, VESTIS ALBÆ TRIUMPHALIS, NICE CONJUGI SÆCUM QUE VIXIT ANNOS XXXV., DIEBUS XL, SINE VLLA QUERELA*. Few husbands in Rome now-a-days could, perhaps, say so much. Follows the measure in length and breadth occupied by the tomb of this model of conjugal felicity. The inscription is probably of the time of Trajan. Another is to a certain Attidia, the wife of Flavius Antoninus, who is designated as “uxor rarissima.” The mosaic of the Annunciation here is by *P. Cavallini*. Entering the ch., the 22 granite columns which divide the nave from the aisles were evidently taken from edifices of classical times: some have Ionic and some Corinthian capitals. Many of the Ionic capitals have either in the volutes or the flowers small heads of Isis, Serapis, and Harpocrates. These columns support a beautiful cornice, also ancient. Domenichino designed the magnificent roof, and painted the Assumption of the Virgin in the centre of it; he also designed the chapel of the Madonna di Strada Cupa, on the rt. of the high altar, and commenced the graceful figure in fresco of a child scattering flowers in one of the corners of the vaulting of the latter. The tribune has 2 series of mosaics: the upper ones, representing the Saviour, the Virgin, and 6 saints, were executed in the 12th centy., when the ch. was restored by Innocent II.; those below, in 6 compartments, of the Nativity of the Virgin, the Annunciation, the Birth of our Saviour, the Adoration of the Magi, the Presentation in the Temple, and the Virgin's death, are by *Pietro Cavallini*, nearly 2 centuries later. Lower down, between 2 large

frescoes by *Ciampelli*, is a good mosaic by *Cavallini*, representing the Virgin, with St. Peter and St. Paul presenting Bertoldo Stefaneschi to her. The mosaics above were executed at his expense in 1290. On the face of the arch are the four Evangelists, with the Prophets Isaiah and Jeremiah. The high altar is over the confessional, and is covered with a canopy supported by 4 columns of red porphyry. The confessional contains the remains of St. Calixtus, and 4 other early popes. This ch. has a floor of opus Alexandrinum and some interesting tombs: amongst which may be mentioned those of Lanfranco and Ciro Ferri, the painters; and of Giovanni Bottari, the learned librarian of the Vatican, editor of the Dictionary of the Della Crusca Academy, an able writer on art, who died a canon of this ch. in 1775. In the l. transept are the monuments of Cardinal d'Alençon (ob. 1403), brother of Philip le Bel, and of Cardinal Stefaneschi, by *Paolo*, the celebrated Roman sculptor of the 15th century; the handsome Gothic altar, dedicated to SS. Philip and James, between these tombs, was also erected by the Cardinal d'Alençon; the picture over it, and which has been mercilessly repainted, was of the period; the portrait on the l. is supposed to be that of the cardinal himself. Innocent II. is buried in this ch., the only memorial to him being a marble slab, with an inscription in Gothic characters, on the wall of the rt. aisle, and which was placed over his grave when his remains were removed here from the Basilica Constantiniana by Clement V. when that edifice was burned down. Near the arch of the tribune the visitor will remark two singular relics—a slab of marble on which the credulous may discover marks of a drop of the blood of Sta. Dorothea, and the weight hung round the neck of St. Calixtus when he was precipitated into the well at his martyrdom. In the sacristy is a handsome Ciborium by *Mino da Fiesole*, and over the altar a picture of the Virgin and Saints, attributed to *Perugino*. Near S. M. in Trastevere is the Benedictine Convent of San Calisto, in which is pre-



served the Latin Bible of S. Pauli, a beautiful MS. of the 8th century, said to have been a present from Charlemagne to the monks. This building serves as the summer residence of the monks of S. Paolo fuori le Mura, when the malaria renders their convent at the latter uninhabitable.

*S. Maria in Trivio, a Trevi, or de' Crociferi*, said to have been founded by Belisarius. This ch., situated near the Fountain of Trevi, derives its popular name from the order of the Crociferi, to whom it was presented by Gregory XIII. in 1573. It was rebuilt by Alexander VII., from the designs of Giacomo del Duca. It contains some pictures of the Venetian school, principally by Palma Vecchio. The small historical subjects round the altar of the Crocifisso are by *Il Bolognese*. Another altar has a picture of the Baptism of our Lord, probably by one of Palma's scholars.

*S. Maria in Vallicella*, better known by the name of *La Chiesa Nuova*, one of the largest and most imposing churches in Rome, not far from the Ponte S. Angelo. It was built by S. Filippo Neri, assisted by Gregory XIII. and Cardinal Cesi, from the designs of Martino Longhi, in 1575. The interior, rich in marbles and ornaments, was designed by *Pietro da Cortona*, who painted the roof, the cupola, and the vault of the tribune. In the first chapel on the rt. is the fine Crucifixion, by *Scipione Gaetani*. The Coronation of the Virgin in the chapel of the transept is by *Car. d'Arpino*; the statues of the two SS. John by *Flaminio Vacca*. The high altar is remarkable for 3 paintings by *Rubens* in his youth: that over the altar represents the Virgin surrounded by a glory of angels; the one on the l., St. Gregory, S. Maurus, and S. Papias; and the third, S. Domitilla, S. Nereus, and S. Achilleus. In the chapel of the l. transept is a fine Presentation in the Temple, by *Baroccio*. The highly-decorated chapel near this is dedicated to the patron-saint, his remains lying beneath the altar, the mosaic over which is a copy

of the picture in the gallery of the Vatican, the portrait of the saint by *Guido*. The roof of the *Sacristy* is painted by *Pietro da Cortona*; the subject is the Archangel bearing the symbols of the Passion to Heaven: it is finely coloured, and remarkable for the effect of the foreshortening. The statue of S. Filippo over the altar is by *Algardi*. Beyond this is the chamber of S. Filippo, still retaining the furniture which he used, and his portrait attributed to *Guercino*. In the small chapel is preserved the picture, by *Guido*, which so powerfully affected the saint: the ceiling is painted by *Pietro da Cortona*. Returning to the ch., the third chapel on the l. has a Visitation, by *Baroccio*; the last chapel on this side is painted by *Car. d'Arpino*. This ch. contains the tombs of the Cardinal Baronius, the celebrated annalist of the Church, of Cardinal Taruggi, and of Cardinal Maury. S. Filippo was the inventor of those compositions of sacred music which took the name of *oratorios*, from the Oratory which he founded, annexed to the ch., built by *Borromini*, containing frescoes of the Coronation of the Virgin by *Romanelli*, and of St. Cecilia by *Vanni*. Oratorios are still performed in this Oratory at 1 hour after sunset during Lent, to which men only are admitted. S. Filippo is also entitled to honourable praise for having induced Cardinal Baronius to write his celebrated Annals. At his festival, on the 26th May, a grand mass is celebrated in this ch., in the presence of the pope and Sacred Colleges. The adjoining *Convent of S. Filippo Neri*, the head-quarters of the Order of the Oratorians, is one of the best works of Borromini. The flat roof of the oratory is an imitation of that of the Cella Soloris of the Baths of Caracalla. The *Library* contains some interesting works. The 'Enarrationes in Psalmos,' by St. Augustin, on parchment, is the oldest MS. A Latin Bible of the 8th century is attributed to Alcuin. Several inedited manuscripts of Cardinal Baronius are also preserved here.

*S. Maria in Via Lata*, in the Corso,

and by the side of the Doria palace, is said by the Church tradition to occupy the spot where St. Paul lodged with the centurion. The ch. was founded by Sergius I. in the 8th century, rebuilt by Innocent VIII. in 1485, and restored in 1662 by Alexander VII., when the façade was added by Pietro da Cortona, who considered it his masterpiece in architecture. In the subterranean ch. is a spring of water, which according to the legend sprang up miraculously, to enable the apostle to baptize his disciples. This church contains the tombs of J. G. Drouais, the eminent French painter; of Dodwell, the English traveller in Greece; and of Princess Zenaide Bonaparte, the daughter of Joseph King of Spain, and wife of Prince Charles L. Bonaparte, better known as Prince of Canino. She died at Naples in 1854.

*S. Maria della Vittoria*, in the Via de Porta Pia, so called from a miraculous picture of the Virgin, whose intercession is said to have obtained many victories over the Turks. It was built in its present magnificent style in 1605, by Paul V. The imposing façade was added from the designs of Gio. Battista Soria, at the expense of Cardinal Borghese, in return for the statue of the hermaphrodite found in the gardens of the adjoining Carmelite convent, and now in the Museum of the Louvre. The interior is by Carlo Maderno. Some of the flags suspended from the roof were captured from the Turks at the battle of Lepanto in 1571, and when they were compelled to raise the siege of Vienna in 1683. The Virgin and St. Francis in the second chapel on the rt., and the 2 pictures on the side walls, are by *Domenichino*. The chapel of S. Teresa contains the statue of the saint in ecstasy, with the Angel of Death descending to transfix her with his dart, by *Bernini*, in his most affected style. The group of St. Joseph and the Angel in the opposite transept is by *D. Guidi*. Those in the chapel of Sta. Teresa represent members of the Venetian family of Corner. The

next chapel contains the Trinity, by *Guercino*; a Crucifixion is a copy of that by *Guido* now in the gallery of the Duke of Northumberland; and his portrait of Cardinal Cornaro.

*S. Martina*, in the Forum, one of the very ancient churches in Rome, supposed to stand on the site of the *Secretarium Senatus*, was rebuilt in the 13th cent. by Alexander IV., and dedicated to Santa Martina. In 1588 Sixtus V. gave it to the Academy of Painters, who rebuilt it in the pontificate of Urban VIII., and dedicated it to Santa Martina, their patron, whose remains had been recently discovered beneath. The designs for this new ch. were furnished by *Pietro da Cortona*, who was so much pleased with his work that he called it his daughter. It contains the original model of *Thorwaldsen's* statue of Christ bequeathed by him. The Assumption, by *Sebastiano Conca*, is a work of great merit. The subterranean ch., containing the tomb of S. Martina, is remarkable for its flat roof, and for the chapel erected by Pietro da Cortona at his own cost. This artist was a liberal benefactor to the ch.; he bequeathed to it his whole fortune, amounting to 100,000 scudi. The adjoining *Academy of St. Luke*, with its gallery of pictures, is described under the head of Colleges and Academies (p. 273).

*S. Martino ai Monti*, called also *S. Silvestro e S. Martino*, a very handsome ch. on the Esquiline, on the rt. of the road leading from Sta. M. Maggiore to the Lateran, stands on the ruins of the *Thermae of Trajan*, and was built by S. Symmachus, A.D. 500, on the site of a more ancient one founded by S. Silvester in the time of Constantine. After being restored by several popes in the middle ages, it was modernised in 1650 by P. Filippini, the general of the Carmelites. The nave is divided from the aisles by a double range of 24 ancient columns, of the Corinthian order, and of different marbles, said to have been brought from Hadrian's villa near Tivoli. The present hand-

some roof was added by S. Carlo Borromeo. In the aisles are a series of landscapes in fresco by *Gaspard Poussin*, with the prophet Elijah and other figures by his more celebrated brother-in-law, *Nicholas Poussin*. The high altar is raised upon a platform richly paved with marbles of various colours. Beneath a flight of steps leads to the Confessional, arranged and decorated by *Pietro da Cortona*, containing the bodies of popes S. Silvester and S. Martin. Below this is the Subterranean Ch., a kind of crypt, formed out of a part of the Baths of Trajan. The ancient pavement is of black and white mosaic, and the antique Madonna at the altar is of the same material. It was in the ancient ch., where the present stands, that were held by St. Silvester the councils of A.D. 324 and 330, when the Arian and Sabellian doctrines were condemned.

*SS. Nereo ed Achilleo*, on the Appian, the modern Via di S. Sebastiano, near the Baths of Caracalla, built by Leo III. towards the end of the 8th century, and restored in 1597 by Cardinal Baronius, who was titular cardinal of the ch. It is remarkable chiefly for the enclosed choir, with the 2 *ambones* on it, as in the early Christian churches; surrounding the altar, before which stands a handsome marble candelabrum, with elaborately sculptured ornaments. The mosaics of the tribune are very interesting, and probably of the time of Leo III. They represent on the face of the arch the Transfiguration. The canopy over the high altar rests on 4 columns of African marble. In the Confessional beneath are the ashes of the patron saint and of Sta. Domitilla. Behind the altar is the ancient episcopal chair from which St. Gregory the Great read his 26th Homily; a portion of this homily is engraved on the back of it. The paintings of the Apostles, and of Sta. Domitilla, over an altar on the l., are by *Roncalli*. On a marble slab is still preserved the impressive appeal of Cardinal Baronius to his successors not to alter the building, or remove any of its

antiquities. The touching prayer of the father of ecclesiastical history might be advantageously followed by some of the Restorers of our own times. The following is the inscription:—*Presbyter, Card. Successor quisquis fueris, rogo te, per gloriam Dei, et per merita horum martyrum, nihil demito, nihil minuito, nec mutato; restitutam antiquitatem pie servato; sic Deus martyrum suorum precibus semper adjuvet!* This interesting ch. is seldom open, but, being in the care of a hermit, a few baiocchi will always procure admission.

*S. Onofrio*, on the Janiculum, above the Porta di San Spirito, built in the reign of Eugenius IV. (1429), for the monks of St. Jerome. Originally in the pointed or Gothic style, subsequent restorations have left few traces of that architecture. S. Onofrio possesses a deep interest as the last resting-place of Tasso, who died in the adjoining convent in 1595, when he repaired to Rome to be crowned in the Capitol. Under the portico, and covered with glass, are 3 lunettes, in which are paintings representing scenes from the life of St. Jerome, by *Domenichino*, by whom also is the fresco of the Virgin and Child over the door of the ch. The remains of the immortal author of the *Gerusalemme*, which, until last year, lay on the l. of this entrance, under the spot where we see an inscription, stating that they were removed in 1857, on the anniversary of the poet's death, are now placed under a gaudy tomb erected by subscription in the chapel of St. Jerome, first on l. The monument is in the cinquecento style, has a bas-relief of the poet's funeral, and a statue of Tasso by the sculptor *Fabris*, one of the worst specimens of modern sculpture in this capital of the fine arts. The chapel was erected at the expense of Pius IX.; the picture over the altar, and the decorations around, being perfectly in keeping with *Fabris's* monument. Amongst the other sepulchral memorials here are those of Alessandro Guidi the lyric poet, who died in 1712; of John Barclay, the author of

'Argenis,' who spent the last 6 years of his life at Rome, where he died in 1621; of Cardinal Mezzofante, in the last chapel on the l., a simple slab, with a modest inscription to that extraordinary man, who was titular cardinal of the ch.; and, on the opposite side of the nave, near the door leading into the sacristy, a good cinquecento urn of Cardinal Sacco (ob. 1595), surrounded with handsome sculptured arabesque ornaments. Around the tribune, behind the high altar, are some interesting frescoes; the lower ones by *Baldassare Peruzzi*, the upper ones by *Pinturicchio*; of the former, the Virgin and Child in the centre, unfortunately injured by restoration, the Flight into Egypt, and the Massacre of the Innocents, are very good; and of the latter, and in the second row, the two compartments of the Sibyls. In the chapel of the Madonna di Loreto, the altarpiece is by *An. Caracci*. In one of the upper corridors of the adjoining monastery, now hermetically closed to ladies, is a beautiful fresco of the Madonna and Child, by *Leonardo da Vinci*, with a Donator kneeling before her; and in one of the adjoining rooms, said to have been inhabited by the poet, several relics of Tasso are preserved—the wax mask taken after death, his crucifix, belt, inkstand, and some of his autographs. The terrace in front of the ch., and the gardens of the convent, command a magnificent view over the N. part of Rome, and of the Sabine and Alban hills, with Soracte in the distance. The tree which bore the name of Tasso's Oak, consecrated by the tradition that under its shade the poet was used to retire for meditation and study, is in the convent garden. It was partly blown down during a storm in the autumn of 1842, but numerous branches have already sprouted from what was spared. A new tree, planted to replace it, grows much less luxuriantly.

*S. Pancrazio*, beyond the gate of the same name, and adjoining the grounds of the Villa Pamfili. It stands near the ancient Via Vitellina, and was founded by Pope Simmachus in the

early part of the 6th century, over the site of the cemetery of Calepodius. After being long abandoned it was restored in 1609 by Cardinal Torres. During the siege of Rome by the French in 1849, the ch. of San Pancrazio became a position as important to the besiegers as were the villas in its neighbourhood. It was therefore taken by storm by two French columns, under Gen. Regnault de St. Jean d'Angely; and though the building was several times fired by the Romans, and the French were as often compelled to abandon it, they ultimately succeeded in retaining it, and made it the centre of their operations. This ch. is remarkable as the burial-place of Crescentius Nomentanus, the celebrated consul of Rome in the 10th century. His epitaph existed prior to the restorations of Cardinal Torres, but it has unfortunately disappeared, and no trace of a memorial so interesting to the historian of Rome during the middle ages can now be discovered. In this ch. Narses, after having defeated Totila, met the pope and cardinals, and marched in procession to St. Peter's to return thanks for his victory. It was here also that Peter II. of Aragon was crowned by Innocent III., and Louis king of Naples was received by John XXII. In the Confessional are the deposited remains of St. Pancratius and St. Victor. One of the flights of steps in the aisles leads to the spot where the former suffered martyrdom; the other to the entrance of the catacombs of Calepodius, celebrated as the burial-place of many early martyrs.

*S. Paolo alle tre Fontane*, anciently called *Ad Aquas Salaria*,  $1\frac{1}{2}$  m. beyond the Basilica of S. Paolo fuori le Mura, built on the spot where St. Paul is said to have been beheaded. The present ch. was built by Cardinal Aldobrandini, from the designs of Giacomo della Porta, in 1590. The interior is celebrated for the 3 fountains which we are told by the legend sprang up where the head of the apostle bounded as many times from the earth. It contains also the short marble pillar on which he is said to have been decapitated. The

black porphyry columns of the altar are remarkable for their size. Close to this ch. are 2 others, dating from the early times of Christianity. The first of these, *SS. Vincenzo ed Anastasio*, was built in 624 by Honorius I., and repaired in 796 by Leo III., and is one of the good and unaltered specimens of the early Christian basilicas of the second period, having 8 arches on either side, supported by pilasters instead of ancient columns, as we have seen in most similar edifices in Rome, their only ornamentation being frescoes of the Apostles, from the designs of Raphael, and painted by his pupils. In front of this ch. is a portico supported on columns (of granite), like that at S. Lorenzo fuori le Mura. The 3rd ch., called *S. Maria Scalo Caeli*, is built over the cemetery of St. Zeno, in which were buried the 12,000 Christians who had been employed, according to the tradition, in erecting the Baths of Diocletian. The ch. derives its name from a vision of St. Bernard, in which, when celebrating mass for certain souls, they appeared to him ascending by a ladder to heaven. It was restored in 1582 by Cardinal Farnese, from the designs of Vignola, and completed by Giacomo della Porta. It is an octagonal building, with a cupola. The apse is of some interest for its mosaics by Francesco Zucca: they are considered to be the first work of this kind, and in good taste, executed by the moderns. These 3 churches are in an uninhabited district of the Campagna, interesting to the geologist from its numerous pits of pozzolana, which is procured hereabouts in great abundance, and of the best quality, from whence it is carried to the neighbouring quay, on the l. bank of the Tiber, for shipment to all parts of Europe.

*S. Pietro in Montorio*, said to have been founded by Constantine near the spot where St. Peter was crucified, and rebuilt at the expense of Ferdinand and Isabella of Spain, from the designs of Baccio Pintelli, towards the close of the 15th century; it stands on the site of the Arx Janiculensis, founded by Ancus Martius, and is supposed to

derive its name of Mons Aureus, or Monted'Oro, Montorio, from the yellow-coloured sand and gravel which forms the part of the Janicula on which it is built. This interesting ch. narrowly escaped utter demolition during the siege of Rome in 1849. It was fortified and occupied by the Romans, as the head-quarters of their cavalry. From its vicinity to the Porta di San Pancrazio, the centre of operations of the French besieging force, it was also exposed to the fire of the besiegers. The tribune and steeple were completely destroyed, and have been since rebuilt, as well as the western wing of the adjoining convent. Among the parts which happily escaped injury was the Borgheini chapel (1st on the rt.), celebrated for the paintings of *Sebastiano del Piombo*, executed from the designs of Michel Angelo. Vasari tells us that they were the result of a combination between these two great masters, for the purpose of counteracting the partiality evinced at Rome for Raphael. The principal subject is the Flagellation of our Saviour. The frescoes on the roof represent the Transfiguration. These works cost Sebastian the labour of 6 years. Lanzi says that he painted the Flagellation in the new method he had invented of painting in oils on stone; "a work," he says, "as much blackened by time, as the frescoes which he executed in the same church are well preserved." Of the other works of art which were in the building prior to 1849, some were damaged during its occupation by the Roman soldiery. The Conversion of St. Paul in the chapel of the saint, next to the side door on the rt., is by *Vasari*, who introduced his own portrait: the sepulchral monuments of the Monti family, as well as the statues of Religion and Justice, were designed by him, and sculptured by *Bartolommeo Ammannati*. The chapel of St. John the Baptist (5th on the l.) was painted by *Francesco Salviati*; the painting of St. John is by *D. da Volterra*. The Dead Christ and the different subjects of the Passion in the next chapel (4th on the l.) are probably by *Stellaert*, although attri-

buted to Vandyke. The St. Francis receiving the Stigmata, in the 1st chapel on the l., is said to be from a design of *Michel Angelo*. Behind the high altar is a modern copy of Guido's Crucifixion of St. Peter. Before the first French invasion, the Transfiguration of Raphael stood there; and Sebastiano del Piombo painted as a rival to it the Raising of Lazarus, which is now in our National Gallery. On the return of the Transfiguration from the Louvre it was placed in the Vatican, and an annual stipend granted to the ch. in compensation for its loss. This ch. has an interest for the Irish traveller, as containing the graves of Hugh O'Nial, Baron Dungannon, son of the Earl of Tyrone, and O'Donnell Earl of Tyrconnell (1608), who, implicated in the intrigues against Elizabeth and James I., fled their country, and died at Rome in the early part of the 17th centy.: their slab tombstones are in the nave. In the cloister of the adjoining convent is Bramante's celebrated Temple, built at the expense of Ferdinand of Spain, on the spot on which St. Peter is supposed to have suffered martyrdom. It is a small circular building, sustained by 16 granite columns of the Doric order: it has been universally admired as a bijou of architecture and is in every respect one of the most elegant works of modern times. In its upper chapel, before the altar, is a sitting statue of St. Peter, and in the crypt below, richly decorated with stucco reliefs, is shown the hole into which was struck the Cross upon which the Prince of the Apostles suffered martyrdom. This beautiful edifice had a narrow escape during the siege of 1849, one of the French shells having burst within 6 feet of it. The view from the platform in front of San Pietro in Montorio can hardly be surpassed: it is to modern Rome what the view from the Capitol is to ancient; and strangers should take an early opportunity of visiting the spot, in order to acquire a knowledge of the localities and principal buildings of the more modern portions of the city.

*S. Pietro in Vincoli* (the Basilica

Eudoxiana of ecclesiastical writers), on the Esquiline, not far from the Baths of Titus, built in 442, during the pontificate of St. Leo the Great, by Eudoxia, wife of Valentinian III., to preserve the chain with which St. Peter was bound at Jerusalem. It was repaired by Pelagius I. in 555, as we learn by an inscription in the ch.; rebuilt by Adrian I. in the 8th century; and restored in 1503 by Julius II., from the designs of Baccio Pintelli. In 1705 it was reduced to its present form by Francesco Fontana. It is a most interesting edifice, offering in nearly an unaltered form all the characters of the Christian basilica, consisting of a portico, out of which opens the fine nave separated from 2 side aisles by 20 ancient fluted marble columns of the Doric order, terminated by a semi-circular tribune, the arch of which is supported by 2 Corinthian columns of grey granite. Beside its architecture the chief object of interest in this ch. is the Moses of *Michel Angelo*, one of the most celebrated creations of his gigantic genius. It was intended to form a part of the magnificent tomb of Julius II., the plan of which was so imposing that it is said to have induced the pope to undertake the rebuilding of St. Peter's. Michel Angelo's design was a parallelogram, surmounted by 40 statues, and covered with bas-reliefs and other ornaments. The colossal statue of Moses was to have been placed upon it. The vicissitudes of this monument form one of the curious chapters in the history of art. The quarrel of Michel Angelo with Julius II. suspended its progress for 2 years; but on their reconciliation the great sculptor returned to Rome, and continued to work upon it until the death of the pope in 1513. It was then suspended during the greater part of the reign of Leo X., and was not fairly resumed until after his death. The original design, after all these interruptions, was never executed: Michel Angelo had only completed at his death the statue of Moses and the 2 figures supposed to represent Religion and Virtue. These were placed, not in the basilica of St.

Peter's, as originally intended, but in their present comparatively obscure position: two of the figures of slaves, which were intended to serve as Caryatides on the monument, are now in the Louvre, and the 3rd is in the Boboli gardens at Florence. To complete this list of misadventures, the pope is not buried under his monument, but near his kinsman Sixtus IV., in the chapel of the Sacrament, in St. Peter's, and without any memorial, except a mean marble inscription. These facts are necessary to be borne in mind, because the Moses is not so advantageously seen as it would have been if surrounded by all the accessories of a finished monument. There are few works of art which have been more severely criticised; but in spite of all that has been advanced, it is impossible not to be struck with its commanding expression and colossal proportions. The hands and arms are extremely fine, and rival the grandest productions of the Grecian chisel. "Here sits," says Forsyth, "the Moses of Michael Angelo, frowning with the terrific eyebrows of Olympian Jove. Homer and Phidias, indeed, placed their god on a golden throne; but Moses is cribbed into a niche, like a prebendary in his stall. Much wit has been levelled of late at his flowing beard and his flaming horns. One critic compares his head to a goat's; another, his dress to a galley-slave's. But the true sublime resists all ridicule; the offended lawgiver frowns on unreprieved, and awes you with inherent authority." The figures in the niches on each side of the Moses are by the same great sculptor, those of Elias and the Sibyl above by *Raffaello da Montelupo*, the recumbent figure of Julius II. by *Maso dal Bosco*, and the Virgin and Child by *Scherano da Settignano*. At the first altar on the rt. hand is a picture of St. Augustin, by *Guercino*. Beyond it are the monuments of Cardinals Margotti and Agucci, from the designs of *Domenichino*, who painted the portrait of the latter on his. The Deliverance of St. Peter, at the 2nd altar, is a copy of the painting by the same master now pre-

served in the sacristy. The chapel beyond the Moses contains the finely finished picture of St. Margaret, by *Guercino*. The tribune is painted by *Jacopo Coppi*, a Florentine artist of the 16th century, representing scenes in the life of St. Peter. Below these on the rt. is the monument, with his bust in relief, of G. Clovio, the celebrated miniature-painter of the 16th cent., who was a canon of this ch. At the bottom of the apse is an ancient episcopal seat in white marble. In the l. aisle is a curious mosaic of St. Sebastian, of the year 680, with the name, and in which he is represented with a beard; it is one of the interesting examples of this branch of art, and was placed here on the occasion of the saint's having been supposed to have averted a pestilence then raging. In the next chapel, with a picture of a Pietà over the altar, is the tomb of Card. Cinzio Aldobrandini, the protector of Tasso and nephew of Clement VIII. Farther on is a bas-relief of St. Peter and the Angel, executed in 1465 for Cardinal di Cusa, whose gravestone is beneath it; and near the door the tomb of Antonio Pollajuolo, and of his brother Peter, with their busts; the fresco over it is allegorical to the power of the popes in liberating souls from purgatory, and was painted by Pollajuolo's pupils. The chains which give name to the ch. are not shown to visitors, but are publicly exhibited on the Festival of St. Peter in Vinculis, on the 1st August: they are preserved in a bronze tabernacle executed by Pollajuolo, in the sacristy, where is also the Hope of *Guido*, perhaps the most beautiful of his smaller works, and the Deliverance of St. Peter, one of the most celebrated works of the younger days of *Domenichino*. In this ch. Hildebrand was elected pope in 1073, when he assumed the name of Gregory VII. The adjoining convent was built by Giuliano di Sangallo; one of the best views of the Coliseum is to be had from its upper Loggia. The cistern in the court was designed by Michel Angelo. The street which leads from before the ch., the *Via di St. Pietro in Vincula*, to the Piazza Suburra,

is supposed to correspond with the *Vicus Sceleratus*, infamous in Roman history as the scene of the impiety of Tullia, who there drove her car over the dead body of her father after he had been assassinated by her husband Tarquin. In the garden of the Maronite monks, on the opposite side of the piazza, may be remarked one of the finest specimens of the date-palm in Rome. The large building which occupies the third side of the square is the convent of San Francesco di Paola, the belfry of which is perched on a good mediæval tower of the Frangipanis.

*S. Prassede*, near to the basilica of Santa Maria Maggiore, founded on the site of a small oratory built by Pius I. A.D. 160, as a place of security to which the early Christians might retire during the persecutions. The present edifice was erected in 822 by Paschal I., restored in the 15th century by Nicholas V., and modernised by San Carlo Borromeo, who was titular cardinal of the ch. It is remarkable as the place of the attack of the Frangipanis on Pope Gelasius II. in 1118. The principal entrance from the Via di S. Martino consists of an ancient portico, supported by two Ionic columns of granite; but that open to the public is in the adjoining street, by a side-door. The interior presents a nave divided from 2 side aisles by 16 columns of granite, with composite capitals, which have birds on the foliage. The tribune is ascended by a double flight of steps, composed of slabs of *rosso antico*, amongst the largest known. The mosaics of this ch. are very remarkable, and are of the period of Pope Paschal I., consequently of the 9th century. On the face of the great arch of the nave we see the Saviour with an angel on either side, in the centre of a city, the gates of which are guarded by angels; the figures outside and below bearing palm-branches are supposed to represent the faithful. Over the arch of the tribune is the mystical Lamb in the centre, having 3 candlesticks and 2 angels on either side, and emblematical figures of the 4 Evangelists nearer the ex-

tremities. The 12 figures draped in togas, and bearing crowns in their hands, are supposed to represent the 24 wise men of the Apocalypse. On the vault or apse our Saviour stands in the centre of a group of 6 saints: the 2 female ones bearing crowns in their hands, presented to Christ by SS. Peter and Paul, are SS. Prassede and Pudentiana; whilst the one bearing a church is evidently intended for Paschal I., the restorer of this edifice. The band beneath, of a lamb bearing a cross, with 6 others on either side, are emblematical of our Saviour and the Apostles, as the rude representations of cities at either extremity are of Bethlehem and Jerusalem. On each side of the high altar, under the music galleries, are pillars of white marble, remarkable for their foliage ornaments. In the l. side aisle, near the door, is the slab of *nero-bianco* granite on which S. Prassede slept, and in the middle of the nave a well in which she is said to have collected the bodies and blood of the martyrs who suffered on this hill. The 3rd chapel on the rt., of S. Zeno, or of *la Colonna Santa*, is entered by a door formed of 2 columns of the rare black porphyry and granite (*porfido e granito nero-bianco*), supporting a portion of an elaborately sculptured frieze; the interior is covered with mosaics of the time of Paschal I.; from their richness this chapel was formerly called the *Orto del Paradiso*: it derives its present name from a portion of a column to which our Saviour is said to have been bound at his Flagellation; and which was brought from Jerusalem in 1223 by a Cardinal Colonna. Amongst other relics contained in this chapel are the bodies of SS. Zeno and Valentinian. The tomb of Cardinal Cetivo (1474), in the adjoining chapel, with his recumbent statue, and those of St. Peter, St. Paul, S. Prassede, and S. Pudentiana, is interesting as a good work of the 15th century. The tomb of Cardinal Anchera bears the date 1286. The bust of Monsignore Santoni, by Bernini, opposite the chapel of S. Zeno, is said to have been executed when the artist was only 10 years old. The 3rd chapel on the l.



contains a picture of Christ bearing the Cross, by *Federigo Zuccherò*: the Ascension, on the roof, is by *Cav. d'Arpino*. In the large chapel of S. Carlo Borromeo are his seat, and the table on which he distributed food to the poor. The Confessional has 4 sarcophagi of early Christians. The sacristy contains a picture of the Flagellation, attributed to *Giulio Romano*. Amongst the relics here, but not shown, is the Portrait of the Saviour, which St. Peter is said to have presented to Pudens, the father of S. Prassede and S. Pudenziana. The Church tradition tells us that Pudens was the first person converted to Christianity by St. Paul in Rome; the apostle lodged in his house from the 1st year of Claudius to the 9th, and again A.D. 62, when he returned a 2nd time to Rome. The departure of the Jews from Rome is mentioned in Acts xviii. 2; "because that Claudius had commanded all Jews to depart from Rome." The apostle mentions Pudens in the Second Epistle to Timothy, iv. 21: "Eubulus greeteth thee, and Pudens, and Linus, and Claudia, and all the brethren." Linus is considered by the historians of the Church as the successor of St. Peter; Claudia is believed to have been the wife of Pudens, and the daughter of the British chief Caradoc or Carac-tacus.

*S. Prisca*, on the Aventine, a very ancient ch., supposed to occupy the site of the house in which St. Prisca was baptized by St. Peter. It was consecrated by pope S. Eutichianus in 280, and rebuilt or restored by Cardinal Giustiniani from the designs of Carlo Lombardi in 1600. It has 24 ancient columns in the nave, and at the high altar the Baptism of the Saint, by *Pas-signano*. This ch. is supposed to occupy the site of the celebrated Temple of Diana, founded by Servius Tullius as the common sanctuary of the Latin League.

*S. Pudenziana*, behind Sta. Maria Maggiore, in the valley between the Viminal and Esquiline, off the modern Via Urbana, the ancient Vicus Patri-

cius, is very interesting from its historical relations, and the works of mediæval art contained in it; it is supposed to be the most ancient of all the Christian edifices of Rome (*omnium ecclesiarum urbis vetustissima*), to have been considered in early times as the cathedral of the Christian city, and to occupy the site of the house of the senator Pudens, where St. Peter lodged from A.D. 41 to 50, converted his daughters Praxedes and Pudenziana, and baptized many thousands of the first followers of our faith, and to the latter of whom the ch. was dedicated by St. Pius, A.D. 145. It was successively restored by Adrian I. in the 8th centy., by Gregory VII. and Innocent II. in the 12th, and reduced to its present form in 1597 by Card. Caetani. It consists of a nave, and formerly of side aisles (the latter having been divided off into chapels) separated by 14 ancient columns of grey marble. The mosaics over the tribune are amongst the finest in Rome, considering the period; and were executed in 884, by order of Pope Adrian III. They represent our Saviour surrounded by the Apostles, in Roman costume, with S. Pudenziana and S. Praxedes standing behind. In the neighbouring chapel, on the l., dedicated to St. Peter, is a large marble group by *G. della Porta*, representing our Saviour delivering the keys to the Prince of the Apostles; the floor of this chapel, as of several other parts of the ch., retains the old Roman mosaic pavement, supposed to have formed part of Pudens' house. There are some early Christian inscriptions let into the walls—one recently discovered in the catacombs, of Cornelia of the family of the Pudenziani, with a rude portrait; the table on which St. Peter ate is placed under the altar. Opening out of the l. aisle is the richly decorated chapel of the Caetanis; the Adoration of the Magi over the altar, in high relief, is by *Paolo Olivieri*; on each side are fine columns of Lumachella marble, and in the roof are introduced some ancient mosaics of the 4 Evangelists, and of S. Pudenziana collecting the blood of the martyrs; the tombs on either side are of members of the family of Caetani in

the 17th centy. The paintings of the oval cupola of the ch. are by *Pomarrancio*. On each side of the entrance to the ch. are ancient torse columns, supporting a lintel, on which are some early Christian bas-reliefs. The bell-tower is a good specimen of the style of these edifices of the 9th and 10th cents. The present titular cardinal of this ch. is our countryman Dr. Wiseman. S. Pudentiana, being annexed to a convent of Bernardine nuns, is seldom open, except at an early hour. The great conventual establishment on the opposite side of the Via Urbana, called the Bambino Jesu, is one of the most extensive in Rome; it belongs to nuns of the order of St. Augustine, who are principally occupied with educating young females.

*Santi Quattro Incoronati*, an interesting ch. built on that ridge of the Cœlian which extends from the Coliseum to the Lateran, and, it is supposed, on the site of a Temple of Diana. The present edifice was built by Paschal II., but to replace a more ancient one of Honorius I. in 626; it is now attached to a conservatory of young females, and is seldom open, except at an early hour. Before the ch. are two square courts; the inner one, originally the quadriporticus, has, built into its walls, several columns of different marbles, evidently from ancient edifices. The interior consists of a nave separated from the aisles by 8 Corinthian columns, and surmounted by a gallery, with an equal number of smaller Ionic pillars, in imitation of Sta. Agnese fuori le Mura, and which, as we have stated, was intended for females alone. The tribune, which is very wide and ample, has in the centre an episcopal chair, and its vault and walls covered with frescoes of martyred saints by *Giovanni di S. Giovanni*. Beneath in a subterranean chapel are the relics of SS. Carpophorus, Severus, Severianus, and Victorianus, to whom the ch. is dedicated, in 4 urns placed here by St. Leo. Opening (on the rt.) from the outer court is a chapel dedicated to S. Silvester, erected by Innocent III., with some curious paintings representing

events in the life of Constantine the Great.

*S. Sabba*, on the eastern portion of the Aventine, near where is supposed to have stood the Porta Raudusculana of the Wall of Servius Tullius, and on the site of the house of Silvia, the mother of St. Gregory the Great, a very ancient ch., standing isolated on the southern summit of the hill. It is more remarkable for its position, and for the view from its portico, which contains an ancient sarcophagus, than for its architecture. The interior consists of a nave, separated from the aisles by 7 ancient columns on either side; and of a tribune, on the vault of which are mosaics, probably of the time of Adrian I., of our Saviour, having on either side St. Sabba and St. Andrew, with the usual emblematical band of the Saviour and the Apostles, represented as a lamb and 12 sheep.

*S. Sabina*, on the Aventine, supposed to occupy the site of the Temple of Juno Regina, founded by Camillus after the taking of Veii, and of the Atrium erected by Asinius Pollio, in which he placed the Library of Varro. S. Sabina was built in the form of a basilica in 423, by Peter, an Illyrian priest, where the house of St. Sabina stood, as we learn by a mosaic inscription over the principal door. Sixtus V., in 1587, reduced it to its present form. It has been restored at various times, but has lost a great deal of its original character, and consists of a nave and 2 aisles, separated by 24 fluted white marble columns of the Corinthian order. Arches spring from the columns, as in the basilicas. The chapel of the Rosary, on the rt. of the high altar, contains the fine picture of the Virgin of the Rosary, with S. Dominick, and St. Catherine of Siena, by *Sassoferrato*. The chapel of St. Hyacinth, in the rt. aisle, has an altarpiece, by *Livio Fontana*; the frescoes representing the Canonization, and subjects from the life of the saint, are by the two *Zuccheros*; in the l. aisle is the handsome chapel of St

Catherine; its cupola is painted by *Odazzi*. Of the sepulchral monuments in this ch. the most worthy of notice is that in mosaic of Munio di Zamora upon the floor of the nave; he was general of the Dominican order, and lived in the pontificate of Boniface VIII. (1300). At the S. end of the nave is the ancient portico or vestibule, now enclosed in the conventual buildings; it is supported by fine spirally fluted marble columns, and on the walls are some interesting early Christian inscriptions; the great door which opens from it into the ch. has richly sculptured marble jambs of the 12th centy.; the doors are in sculptured cypress wood, probably of a later period. Beyond the portico is one of the gardens of the convent, in which may be seen a lemon-tree planted by St. Dominick himself, when a recluse here. The adjoining monastery, which belongs to the order of St. Dominick, contains an extensive cloister, surrounded by a 4-sided portico, formed of small marble columns that support narrow Lombard arches; this cloister is contemporaneous with the foundation of the convent, in the 13th centy., when Pope Honorius I. approved of the rules of the Dominican order, and gave to its brethren the present site, then his palace, to erect their convent upon. From the cloister a door leads to the declivity of the Aventine towards the river, from which a magnificent panorama of the Transtiberine region will open before the visitor.

Some interesting archæological discoveries have been lately made on this declivity, which will be well worth a visit (being within the conventual precincts, ladies are precluded from entering): they consist of several chambers with paintings on the walls, and which probably formed the lower apartments, destined for the dwelling of menials or slaves of some magnificent Roman edifice. In one of these chambers some curious inscriptions scratched on the stucco may be seen, amongst which can be deciphered a list of the names of slaves, the mode of spelling of which would refer them to the time of the early Cæsars. The

houses to which these chambers belonged were built on either side of the Servian wall, which ran along this part of the hill, and a considerable fragment of which is seen included in them. The artistic merit of the paintings in these chambers has been much exaggerated. Lower down the declivity a gallery leads into a series of intricate subterranean passages, cut through the tufa rock, and which have been partially explored: it is difficult to say what they were intended for, possibly to drain more effectually the soil; several vertical shafts from the surface open into them, ensuring perfect ventilation. At a lower level are another series of subterranean galleries, into which we may descend by a flight of circular steps, near the bottom of which is a chamber paved with mosaic with some traces of painting on the walls. From here an arched tunnel cuts at right angles a narrow gallery excavated in the tufa, and which, from its level, its direction, and its sides being covered with calcareous incrustations, the deposit of water, there is reason to believe formed the canal for the Aqua Appia, which emptied itself at the *Castellum*, near the Porta Trigemina, not far from this spot, and from which that earliest of Roman aqueducts distributed its waters to the regions of ancient Rome, at the base of the Palatine and Capitoline hills, and to that beyond the Tiber.

Although perhaps out of place here, it may prove useful to the visitor to Santa Sabina to be informed that the site on which the ch. and its gardens stand was formerly covered, beginning from the N., by the Temple of Juno Regina, founded by Camillus after the fall of Veii; by that of Jupiter Libertas, erected by Caius Gracchus, restored by Augustus, and to which Asinius Pollio added an extensive atrium, in which he placed the library of Varro, the first opened to the public in Rome. A part of the ch., and of the garden before it, is probably on the site of the latter, whilst the Temple of Juno stood farther back, extending to the modern descent to the Bocca della Verità, which follows the direction of the Clivus Publicius of ancient times. On these

sites in the middle ages rose the fortresses of the Savellis, and the residence of Honorius III. of that family, which he made over to the Dominican monks, for their gardens, in the 13th centy. If we prolong our walk farther E. over the Aventine, where the ch. of Santa Prisca stands was probably the site of the Temple of the Diana Aventina, near which Sura, the friend of Trajan, erected his Thermæ; and not much farther was the house of Trajan himself, before he became emperor. In the vineyard on the opposite side of the road from Santa Prisca (*Vignu del Collegio Romano*) are two of the best preserved specimens of the walls of Servius Tullius that exist—one nearly 40 yards long, consisting of massive blocks of volcanic tufa admirably adjusted, and upon which, as below Santa Sabina, less durable constructions of the Imperial period were erected. At the foot of the Aventine, and on the narrow level space between it and the Tiber, stood the portico of Fabarius, and nearer the river bank the portico of Emilius, which extended to the Porta Trigemina of the wall of Servius Tullius, the position of which corresponds very nearly with that of the modern Arco Salara.

*S. Salvatore in Lauro*, near the Via de' Coronari, on the site of the Laurel-grove which stood near the Portico of Europa; it was originally of the Gothic style of the 15th centy., but all traces of that have disappeared under modern restorations: it contains at the 3rd altar on the rt. P. da Cortona's early work of the Nativity. The tomb of Eugenius IV., removed from the old Basilica of St. Peter's to this ch., has a long inscription relative to the Council of Basle, held in his pontificate.

*San Sebastiano*, about 2 miles beyond the gate of that name on the Via Appia. The foundation of this basilica is scarcely less ancient than that of the others we have described, and is also attributed to Constantine. But the present edifice is not older than 1611, when it was entirely rebuilt by Cardinal Scipio Borghese, from the designs

of Flaminio Ponzio. All traces of the ancient basilica have disappeared, and neither the architecture nor the decorations present anything which requires notice. The chapel of St. Sebastian, in the S. aisle, designed by Ciro Ferri, has a recumbent statue of the saint by Antonio Giorgetti, after his master, Bernini. The remains of St. Sebastian are buried under the altar in a marble urn, having been removed here from the Vatican by Honorius III. On the opposite aisle is the handsome chapel of the Albani family, erected by Clement XI. as the burying-place of his house, and dedicated to St. Fabianus; and near it another celebrated for its relics, an enumeration of which would make a long list; the most curious perhaps is the stone which is said to contain the impression left by the Saviour's feet, when he was met by St. Peter at the spot now occupied by the little ch. of *Domine quo vadis*, which was built to commemorate the event, and so called from the words which St. Peter addressed to our Lord (see p. 319). On the l. of the principal door the visitor will remark a large marble slab, on which are inscribed 12 hexameter and pentameter verses in honour of the martyr Eutychius: they were composed by pope St. Damasus, and are in the same beautifully formed letters so peculiar to the reign of that pontiff, and in the same style of metrical composition as we shall find at the catacombs of Sta. Agnese, S. Calisto, &c. (p. 306).

A door on the l. of the entrance leads into the *Catacombs*; indeed it was to a portion of the subterranean cemetery on this spot, situated behind the high altar of the ch., that the name of *Catacombs*, *ad Catacumbas* was first and more particularly applied.\* The only probable explanation

\* The high altar offers nothing remarkable, but beneath it is the Confessional, containing a bishop's seat, in which Pope St. Stephen is said to have been martyred. It was here also that the remains of St. Peter and St. Paul lay, from the time when they were recovered from certain Greek emissaries who were detected in attempting to carry them off to their country, in the reign of Vespasian, to the translation of those of St. Peter to the cemetery.

of these immense subterranean galleries is, that they were originally excavated by the early Christians for the purpose of depositing their dead, and subsequently for religious worship and meeting, and not for extracting stone or pozzolana, as has been conjectured by many modern writers; it was probably to minor excavations of the latter kind that Cicero is supposed to allude in his oration for Milo when he mentions the hiding-place and receptacle for thieves on the Via Appia, and not, as was at one time supposed, to the Christian cemeteries, which consist of a series of passages or galleries, from the principal of which others branch off in different directions; here and there are open spaces which served as chapels or places of meeting, and on each side of the passages are the niches for the dead in tiers above each other. There can be no doubt that the early Christians were accustomed to assemble in such places for divine worship and for concealment, as in all the catacombs about Rome we meet with small chapels or oratories; generally square, some vaulted and forming chambers, which still retain traces of stucco and painting. The graves of children occur in a large proportion: sarcophagi were seldom found in them, being more frequently discovered in the ruins of the chapels situated on the surface, near the passages by which they were entered. In the passages yet explored very little marble, except that used for closing the loculi or graves, and for the inscriptions, has been found. The extent of these catacombs is very considerable, although there is no foundation for the stories told that some of them reach to Ostia. There is no doubt however that the excavations now seen are but a small portion of what has been already explored; but the danger of allowing such a labyrinth of subterranean passages to remain open has made it necessary to close many of them. It is also well known

that the catacombs of St. Sebastian, although extensive, are by no means the most so of the kind; we have already alluded to those of Santa Ciriaca, and there are many others of considerable magnitude in every direction around Rome, to which we shall refer in a subsequent part of this work (see p. 303). Nearly all the monuments and inscriptions found in the catacombs of St. Sebastian have been removed to the Museums of the Vatican and the Lateran. The large inscription of pope Damasus, above noticed, was found here.

*S. Silvestro di Monte Cicallo*, or in *Capite*, is remarkable for the 4 circular paintings on the pendentives of the cupola in the l. transept, by *Domenichino*. They represent David dancing before the Ark, the Queen of Sheba sitting with Solomon on the Throne, Judith showing the Head of Holofernes, and Esther in a swoon before Ahasuerus. Lanzi classes them among his finest frescoes, and says that, for the composition and the style of the drapery, they are by some preferred to all the rest. In the Bandini chapel of the l.-hand transept is the Assumption, considered the best work of *Scipione Gaetani*; it is painted on slate. The 2nd chapel on the l. has a roof painted by *Car. d'Arpino*, and some paintings on the lateral walls by *Polidoro da Caravaggio*; the picture of St. Dominick and St. Catherine, over the altar, is by *Mariotto Albertinelli*. The cardinals assemble in this ch. before going in procession to the conclave. Cardinal Bentivoglio, the historian of the war in Flanders, is buried in this ch.

*S. Stefano Rotondo*, on the western part of the Cælian hill, one of the remarkable churches in Rome; it is probably the adaptation of an ancient edifice to ecclesiastical purposes, and not, as supposed by some, one of those circular churches built expressly for Christian purposes, like that of Sta. Costanza (p. 139); the most generally received opinion now is, that it was the circular portion of the *Macellum Grande*, or great market for

of St. Calixtus, and of St. Paul to his basilica on the Via Ostiensis. It was to this particular spot, beneath the ch. of St. Sebastian, that the name Catacomb appears to have been originally and particularly applied.

butcher's-meat, erected in the time of Nero; all that is known, and on the authority of Anastasius, is, that it was consecrated as a place of Christian worship by Pope St. Simplicius, A.D. 467. The name expresses its circular form. The original edifice consisted of 2 concentric rows of granite columns of the Ionic order. The intercolumniations of the outer one were filled up by Nicholas V. (1447), to form the wall of the present building, outside of which are still traces of a third circuit of solid wall, which formed the outer enclosure in more ancient times. The interior, 133 ft. in diameter, has 56 columns; 36 of these are in the outer circle, and 20 in the inner. The former have a series of low arches springing from them. In the central area are 2 Corinthian columns, higher than the rest, which, with 2 pilasters, support a cross wall: it is probable they were added at a later period to support the roof, as the two pilasters occupy the places of Ionic columns in the inner circular row, and which were removed to make room for them. The plan and details of this curious building are given in Canina's work on Christian Temples. The windows bear a resemblance to those in early Gothic buildings beyond the Alps. The walls are covered with frescoes by *Pomaranzio*, representing the martyrdoms of different saints: a series of paintings which are displeasing to the eye and imagination, having little to recommend them as works of art. The chapel of S. Primus and S. Felix has behind its altar some mosaics of the patron saints of an early period. In the vestibule is an episcopal chair, from which St. Gregory the Great is said to have read his fourth homily. The ch. is only opened for divine service early on Sunday morning, and on the 26th of December, the anniversary of St. Stephen; but admittance through the Sacristan can always be obtained.

*S. Stephen's* Basilica on the Via Latina (see p. 356).

*Sta. Susanna*, in the Piazza di Ter-  
[Rome.]

mini, near Santa Maria della Vittoria, a church attached to a convent of Bernardine nuns; its handsome front was erected in 1603 by Carlo Maderno. The interior is rich in ornament, and frescoes representing events in the life of the saint, by *B. Croce*; the painting over the high altar is by *Lauretti*, and those of the choir by *C. Nebbia*. The chapel dedicated to St. Lawrence was erected at the expense of a sister of Sixtus V., and has a good altarpiece by the latter painter.

*S. Teodoro*, commonly called S. Toto, a circular building in the street leading from the Forum to the Bocca della Verità, and under the Palatine hill, on the site of a Temple of Vesta, or of Romulus. The present building shows by its construction that it belongs to the decline of art: it is supposed to have been built by Adrian I. in the 8th century, restored by Nicholas V. in 1450, and by Clement XI. in 1700. The mosaics of the tribune are of the time of Adrian I. The claims of this ch. to be considered an ancient temple are considered in our description of the Antiquities (p. 39). A very ancient custom of carrying infants to be blessed in this ch. is still continued (every Thursday morning), especially after their recovery from the effects of vaccination. In the centre of the court before the ch. is a mutilated Pagan altar, and beneath some curious vaults belonging to a pious confraternity.

*S. Tommaso degli Inglesi*, or *St. Thomas of Canterbury*, in the Via di Monserrato, near the Farnese palace, was attached to the English college, but was desecrated under the French republic. The college has been restored, but not the ch., which was founded in 775 by Offa king of the East Saxons, and dedicated to the Holy Trinity. The hospital was afterwards built by a wealthy Englishman, John Scoppard, for English pilgrims. The ch. was destroyed by fire in 817, and rebuilt by Egbert. Thomas-à-Becket, during his visit to Rome, lodged

in the hospital; and on his canonization by Alexander III., 2 years after his death, the church was dedicated to him as St. Thomas of Canterbury. In addition to this institution, another hospital and an oratory, dedicated to St. Edmund, king and martyr, were founded by an English merchant, near the Ripa Grande, for the benefit of English sailors frequenting Rome; but as the commerce of the two countries declined, the new establishments were incorporated with that of St. Thomas. The united hospitals were converted into a college for English missionaries by Gregory XIII. in 1575, and the ch. was afterwards rebuilt by Cardinal Howard. It is said to have been endowed with considerable property by the above-mentioned John Scoppard. The hall of the college contains some curious portraits of the Roman Catholics who were put to death in the reigns of Henry VIII. and Elizabeth. One of the arms of à Becket is preserved among the relics. On the 29th Dec., the Festival of St. Thomas, high mass is performed in the college chapel, in the presence of the cardinals. During Cardinal Wiseman's mastership, several sepulchral monuments from the desecrated ch. were placed in the lower corridors of the college; that of Cardinal Bainbridge, Abp. of York and British Envoy to Julius II., has a fine recumbent statue of the deceased in full pontificals and in the style of Mino da Fiesole. Cardinal Bainbridge died at Rome in 1514. Sir Thos. Dereham, a follower of the Stuarts (ob. 1739), has a monument here; as also a young lady of the Swinburne family, upon which her charms and accomplishments are detailed in language little suited to the severe lapidary style. Attached to the English college, the object of which is to educate young Englishmen for the Church, has been lately added another establishment, under the denomination of *Collegio Pio*, to receive converts to Romanism and prepare them for the Roman Catholic ministry.

*La Trinità de' Monti*, well known to English visitors from its conspicuous position above the Piazza di Spagna,

and from the fine flights of steps which lead to it. The ch. was built in 1494 by Charles VIII., king of France, at the instigation of S. Francesco di Paola. It suffered severely at the time of the French revolution, and was abandoned in 1798, but was restored by Louis XVIII., from the designs of Mazois. It now belongs to a convent of nuns of the *Sacré Cœur*, who devote themselves to the education of young females, and is the most frequented institution of the kind in Rome. The ch. is closed after morning prayers, at 9½ A.M., but strangers are admitted at the side door. In the second chapel on the rt. hand is a picture of S. François de Sales. In the third are the Assumption, the Presentation in the Temple, and the Massacre of the Innocents, by *Daniele da Volterra*, the two others from the master's designs. The Massacre of the Innocents is said to have been retouched by Michel Angelo. The Assumption has suffered considerably in its lower portion; on the rt. we recognise in the old man with outstretched arm the portrait of Michel Angelo. The 5th chapel is painted by the school of Sodoma, but the frescoes are much injured; the 6th by that of Perugino, and are in better condition; the high altar is an execrable specimen of modern French taste. The Coronation of the Virgin in the l. transept is by *Fed. Zuccherò*, and the prophets Isaiah and Daniel, with the histories of the Virgin, on the vault, by *Pierino del Vaga* and *Salviati*; the one representing the Procession of St. Gregory the Great, by an unknown hand, is interesting for the view of the Mausoleum of Hadrian as it existed in the time of Leo X. The great painting of this ch. was in the first chapel on the l., the DESCENT FROM THE CROSS, the masterpiece of *Daniele da Volterra*, executed with the assistance of Michel Angelo, and considered by Poussin to be the third greatest picture in the world, inferior only to Raphael's Transfiguration, and to the Communion of St. Jerome of Domenichino. "We might," says Lanzi, "almost fancy ourselves spectators of the mournful scene,—the Redeemer, while being removed from

the cross, gradually sinking down with all that relaxation of limb and utter helplessness which belongs to a dead body; the assistants engaged in their various duties, and thrown into different and contrasted attitudes, intently occupied with the sacred remains which they so reverently gaze upon; the mother of the Lord in a swoon amidst her afflicted companions; the disciple whom he loved standing with outstretched arms, absorbed in contemplating the mysterious spectacle. The truth in the representation of the exposed parts of the body appears to be nature itself. The colouring of the heads and of the whole picture accords precisely with the subject, displaying strength rather than delicacy, a harmony, and in short a degree of skill, of which M. Angelo himself might have been proud, if the picture had been inscribed with his name. And to this I suspect the author alluded, when he painted his friend with a looking-glass near it, as if to intimate that he might recognise in the picture a reflection of himself." A few years ago the fresco was detached from the wall of the 3rd chapel on the l., transferred to canvas, and removed to where it now stands.\* The 2nd chapel on l. contains a painting of our Saviour delivering the keys to St. Peter, by M. Ingres, of the French Academy, which does not appear to advantage in the midst of the more ancient chefs-d'œuvre that surround it. In the next chapel on the l. is a Virgin by *Veit*, in the pre-Raphael style, with frescoes of the Annunciation and Salutation on the side walls. In the Massimo chapel, 5th on the l., is a *Noli me tangere*, attributed to *Giulio Romano* or *il Fattore*, and on the rt. some frescoes of the modern French school. (See p. 146.) The grave of Claude de Lor-

raine was in front of the 2nd column on the l. before his remains were transferred to the monument raised to him by the French government in the ch. of St. Luigi. On Sundays and great festivals vespers are sung by the nuns; the music in general is very good; the service commencing at half an hour before sunset.

*La Trinità de' Pellegrini*, near to the Ponte Sisto, built in 1614, with a façade designed by Francesco de' Sanctis. It is remarkable chiefly for the celebrated picture of the Trinity, by *Guido*, over the high-altar; a Madonna and Child with Saints, by *Cav. d'Arpino*; and the same subjects by *Borgognone*. On the Wednesday, Thursday, and Friday of Holy Week, the Roman nobility and several of the cardinals assemble in this ch., and wash the feet of the poor pilgrims. The ladies of the nobility may also be seen here on these occasions, performing the same office towards the female pilgrims. Annexed to this ch. is an hospital for convalescent patients, and for pilgrims arriving at Rome, who are lodged for a certain number of days depending on the distances from which they have come (p. 279).

*San Vitale*, in the street of the same name, which runs down the valley of Quirinus, that separates the Quirinal and Viminal hills, is a very ancient ch., retaining its form of a Christian basilica. After having remained long neglected, it has been restored during the pretest year; and although it has lost much of its original character, it will be worth visiting, as presenting in its outer walls, at least, a good example of the earlier Christian edifices of Rome. Except the carved wooden doors leading from the vestibule into the ch., there is little worthy of notice in it. It is attached to the Novitiate of the Jesuits of San Andrea al Quirinale. Its foundation dates from the end of the 5th centy., under Innocent I.; and it is supposed to stand near the site of the Temple of Quirinus (see p. 38).

\* As this sheet was passing through the press, the papers have announced the removal of this painting to the Academy of France, preparatory to its being transferred to the Louvre, founded on a pretended right of the French Government to the contents of the church, arising out of its being placed under its protection. This painting was originally the gift of a Roman family, who have protested against this act of spoliation, and which in the interest of the arts it is to be hoped will be prevented.



## § 26. PALACES AND MUSEUMS.

THE VATICAN.—There is no palace in the world which approaches the Vatican in interest, whether we regard its prominent position in the history of the Church, or the influence exercised by its collections on the learning and taste of Christendom for nearly 300 years. It is an immense pile of buildings, irregular in their plan, and composed of parts constructed at different times, without a due regard to the general harmony of the whole. There seems to have been a palace attached to the basilica of St. Peter's, probably as early as the time of Constantine. It certainly existed in the 8th century, for Charlemagne resided in it at his coronation by Leo III. In the 12th century this palace had become so dilapidated that it was rebuilt by Innocent III., who entertained Peter II., king of Aragon, in the new edifice. In the following century it was enlarged by Nicholas III., whose additions occupied the site of the present Torre di Borgia. The popes for upwards of 1000 years had inhabited the Lateran palace, and did not make the Vatican their permanent residence until after their return from Avignon, in 1377. Gregory XI. then adopted it as the Pontifical palace, chiefly on account of the greater security given to it by the vicinity of the Castle of St. Angelo. John XXIII., in order to increase this security, built the covered gallery which communicates between the palace and the fortress. From that time the popes seem to have vied with each other in the extent and variety of their additions. Nicholas V., in 1450, conceived the idea of making it the largest and most beautiful palace of the Christian world, but he died before he could accomplish his design, and was only able to renew a portion

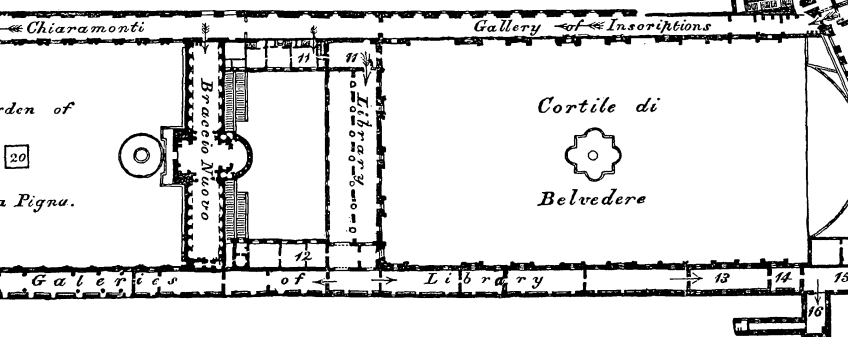
of the old edifice. Alexander VI. completed that part of the building nearly as we now see it. The chapel of San Lorenzo, the private chapel of Nicholas V., well known from the frescoes of Fra Angelico, is considered to be the only part of the edifice which is older than his time. The buildings of Alexander VI. were distinguished from the later works by the name of the Old Palace, and are now called, from their founder, the Appartamento Borgia. To this structure Sixtus IV. in 1474 added the Sistine Chapel, from the designs of Baccio Pintelli. About 1490 Innocent VIII. erected at a short distance from the palace the villa called the Belvedere, from the designs of Antonio di Pollajuolo. Julius II. conceived the idea of uniting the villa to the palace, and employed Bramante to execute the design. Under his direction, the celebrated *Loggie* were added, and the large rectangular space between the palace and the villa was divided by a terrace separating the garden of the villa from the lower courts of the palace, which he intended to convert into an amphitheatre for bull-fights and public games. In the gardens of the Belvedere, Julius laid the foundations of the Vatican museum. This honour has been often attributed to Leo X.; but Cabrera, in his curious Spanish work on the Antiquities, published at Rome in 1600, enumerates the Laocoon, the Apollo, the Cleopatra, and other statues placed there by Julius II. After his death Leo X. completed the Loggie under the direction of Raphael. Paul III. built the Sala Regia and the Pauline Chapel, from the designs of Antonio di Sangallo; and Sixtus V. completed the design of Bramante, but destroyed the unity of the plan by constructing across the rectangle the line of buildings now occupied by the library. When Cabrera wrote his description, Sixtus V. had begun a new and more imposing palace on the eastern side of the court of the Loggie, and it was then advancing towards completion under Clement VIII. This is now the ordinary residence of the Pope, and is by far the most con-

Papal residence  
Toggia of VIII

~~~~~

- |                             |                      |                       |
|-----------------------------|----------------------|-----------------------|
| 1. Anticamera delle Stanze. | 4. Sculpture . .     | } Etruscan<br>Museum. |
| 2. Chapel of S. Lorenzo.    | 5. Terra Cottas      |                       |
| 3. Hall of the Biga.        | 6, 7, 8. Vases . . . |                       |
|                             | 9. Bronzes . . .     |                       |
|                             | 10. Paintings . .    |                       |

- |             |                                                                       |     |                                     |
|-------------|-----------------------------------------------------------------------|-----|-------------------------------------|
| 1.          | Scala Regia.                                                          | 13. | Christian Antiquities.              |
| 2, 3, 4.    | { Halls of the Torso, Vase, and<br>Meleager.                          | 14. | Papyri.                             |
| 5, 6, 7, 8. | { Tribunes of the Apollo Belvedere,<br>Laocoon, Antinous, and Boxers. | 15. | Early Christian Paintings.          |
| 9.          | Hall of the Masks.                                                    | 16. | Roman Frescoes, Mosaics, Tiles, &c. |
| 10.         | Hall of the Muses.                                                    | 17. | Printed Books.                      |
| 11.         | Anterooms of Library.                                                 | 18. | Museo Profano.                      |
| 12.         | Archivio Secreto.                                                     | 19. | Hemicycle of the Pigna.             |
|             |                                                                       | 20. | Base of the Aurelian Column.        |





spicuous portion of the mass of buildings which constitute the Vatican Palace. Numerous alterations and additions were made by succeeding pontiffs. Under Urban VIII. Bernini constructed his celebrated staircase, called the *Scala Regia*; Clement XIV. and Pius VI. built a new range of apartments for the Museo Pio-Clementino; and Pius VII. added the Braccio Nuovo, a new wing covering part of the terrace of Bramante, and running parallel to the library. Leo XII. began a series of chambers for the gallery of pictures, which were finished by Gregory XVI., during whose pontificate also the Etruscan Museum was placed in its present position. It can hardly be expected that an edifice whose development may thus be traced through upwards of four centuries should have preserved any uniformity of plan; and hence the general effect of the palace is far from pleasing. It is rather a collection of separate buildings than one regular structure. The space it occupies is immense: its length is 1151 English feet, and its breadth 767. The number of its halls, chambers, galleries, &c., almost exceeds belief; it has 8 grand staircases, 200 smaller ones, 20 courts, and 4422 rooms.\* From this statement the stranger may form some idea of the extent of its contents.

[Before entering on a description of the several collections it may be useful to advert to the regulations now in force as regards making drawings and copying in the Vatican and other public galleries at Rome. If at the Vatican, an application in writing must be addressed to the Maggiordomo, to whose department the Museum and Picture Gallery belong; if at the Capitol, to the Presidente Antiquario, now the Commendatore Tenerani—the applicant must state specifically what objects he wishes to copy. Copying is not permitted on

the public days, so that at the Vatican the artist will obtain admission on every day except Monday; and in the Capitoline collections except on Mondays and Thursdays, always excluding feast-days.]

The *Scala Regia*, the great staircase by Bernini, is one of his most remarkable works, and is celebrated for the effect of its perspective. It consists of two flights, the lower decorated with Ionic columns, and the upper with pilasters; the stucco ornaments are by Algardi. This staircase leads from the extremity of the rt.-hand portico of Bernini to the *Sala Regia*, built by Antonio di Sangallo, in the pontificate of Paul III., as a hall of audience for the ambassadors. It is decorated with stucco ornaments by Daniele da Volterra and Pierino del Vaga, and is covered with frescoes, illustrating various events in the history of the popes. The most remarkable of these paintings are the Absolution of the Emperor Henry IV. by Gregory VII., in the presence of the Countess Matilda, by *Taddeo and Federico Zuccherò*; the Attack of Tunis in 1553, by the same; the Massacre of St. Bartholomew, the Removal of the Holy See from Avignon by Gregory XI., the League against the Turks, by *Vasari*; and Frederick Barbarossa receiving the Benediction of Alexander III. in the Piazza of St. Mark, by *Giuseppe Porta*. The *Sala Regia* serves as a vestibule to the Capella Sistina and the Capella Paolina.

The *Capella Sistina*, or *Sistine Chapel*, is so called from Sixtus IV., who built it in 1473, from the designs of Baccio Pintelli. It is a lofty oblong hall, about 135 feet long and 45 feet wide, with a gallery running round three of the sides. The walls beneath the windows are divided into two portions: the lower one, now painted with representations of drapery, was intended to be covered with the tapestries executed from the cartoons of Raphael; the upper contains a series of remark-

\* In the following description of the Vatican we will follow the order in which the stranger generally visits its several collections for the first time on the public days, carrying him through each part of it consecutively. For greater facility we have annexed a ground plan of the different apartments open to the visitor.

able frescoes by eminent artists of the 15th century, whom the pope employed to decorate the chapel. "It was designed," says Lanzi, "to give a representation of some passages from the life of Moses on one side of the chapel, and from the life of Christ on the other, so that the Old Law might be confronted by the New, the type by the person typified." Two of these subjects are on the wall over the main entrance, and six on each side of the chapel. They stand in the following order. First Series (on the left, looking towards the Last Judgment):—1. *Luca Signorelli*, the Journey of Moses and Zipporah into Egypt, one of the best; 2. *Sandro Botticelli*, Moses killing the Egyptian, Moses driving away the Shepherds who prevent the Daughters of Jethro from drawing Water, and the Appearance of the Lord in the Fiery Bush; 3. *Cosimo Rosselli*, The Overthrow of Pharaoh in the Red Sea; 4. *Cosimo Rosselli*, Moses delivering the Commandments; 5. *Sandro Botticelli*, the Rebellion of Korah; 6. *Luca Signorelli*, the Delivering of the Commandments. Second Series:—1. *Perugino*, the Baptism of Christ; 2. *Sandro Botticelli*, the Temptation; 3. *Dom. Ghirlandajo*, the Calling of St. Peter and St. Andrew; 4. *Cosimo Rosselli*, the Sermon on the Mount; 5. *Perugino*, Peter receiving the Keys, very fine; 6. *Cosimo Rosselli*, the Last Supper. At the sides of the entrance doorway are the Archangel bearing away the body of Moses, by *Francesco Salviati*, and the Resurrection, by *Dom. Ghirlandajo*, both much injured by repairs in the time of Gregory XIII. Between the windows is a series of popes who lived at the time, by the authors of each of the paintings. These paintings are highly interesting in the history of art, but they lose their importance when compared with the creations of MICHEL ANGELO, whose genius has given such celebrity to the Sistine chapel.

The *Roof*, begun after Michel Angelo's return to Rome in 1508, at

the earnest entreaty of Julius II., was finished in 1512: it is generally stated that the actual execution of the work, after the completion of the cartoons, occupied only 20 months. The design was evidently a continuation of the scheme of Scripture history, already begun upon the walls by the older masters, but it is remarkable as containing a much larger proportion of subjects from the Old Testament than from the New. It is evident at the first glance that no one but an architect and a painter could have conceived the architectural decorations which form, as it were, a framework for the principal subjects. No language can exaggerate the grandeur and majesty of the figures, which are subservient to the general plan, and carry out the sublime idea which presides over it, even in the minutest details. On the flat central portion of the roof is a series of 9 compartments and subjects, from the Creation to the Deluge. Commencing from the side of the Last Judgment:—1. The Separation of Light and Darkness; 2. The Creation of the Sun and Moon; 3. The Creation of Trees and Plants; 4. The Creation of Adam; 5. The Creation of Eve; 6. The Fall and the Expulsion from Paradise; the serpent is here represented after the manner of the early masters, with the body of a female; the Eve is admitted by all critics to be one of the most faultless personifications of female beauty which painting has ever produced. The whole subject was so much admired by Raphael, that he made a drawing of it, which formed a part of Sir Thos. Lawrence's collection. 7. The Sacrifice of Noah. 8. The Deluge, with a multitude of small figures: this was the first subject which Michel Angelo painted, and it is conjectured that he found the effect unequal to his expectations in consequence of the small size of the figures, and therefore adopted a more colossal proportion in the other subjects. 9. The Intoxication of Noah. The curved portion of the ceiling is divided into triangular compartments, in which are 12 sitting figures of Prophets and Sibyls, the

largest in the composition. They are in the following order, commencing from the entrance to the chapel:—on the rt. on entering, Joel, the Sibilla Erithraea, Ezekiel, the Sibilla Persica, Jeremiah, Jonah, in front of the Last Judgment: following on the opposite side, the Sibilla Lybica, Daniel, the Sibilla Cumæa, Isaiah, and the Sibilla Delphica. Nothing can be more grand or dignified than these wonderful creations; the sibyls embody all that is majestic and graceful in woman, and the prophets are full of inspiration. Each figure has its name inscribed beneath, and it is therefore unnecessary to particularise them. At the four corners of the roof are represented scenes in the History of the Jews, where the Lord exercised his power on behalf of his people; on the l. of the Last Judgment, and looking towards it, are—1. The Healing by the Brazen Serpent; 2. The Punishment of Haman; and at the opposite angles—3. David and Goliath, and, 4. Judith and Holofernes. In the triangular recesses between the Prophets and Sibyls, and in the arches over the windows, are a series of lovely groups of the history of the Virgin down to the birth of Our Saviour.

The great fresco of the LAST JUDGMENT, 60 feet high and 30 feet broad, occupies the end wall opposite the entrance. The wall was previously covered with 3 frescoes by Perugino, representing the Assumption of the Virgin, Moses amongst the Bulrushes, and the Nativity. Michel Angelo designed this great work in his sixtieth year at the request of Clement VII., and completed it in 1541, during the pontificate of Paul III., after a labour of nearly 8 years. In order to encourage him in his task, the pope went in person to his house, accompanied by 10 cardinals;—"an honour," says Lanzi, "unparalleled in the annals of art." At the suggestion of Sebastiano del Piombo, the pope, as we are told by the same authority, "was anxious to have the picture painted in oils; but this point he could not carry, M. Angelo

having replied that he would not execute it except in fresco, and that oil painting was an occupation fit only for women and idlers, or such as had plenty of time to throw away." In the upper part of the painting is the Saviour seated with the Virgin on his rt. hand, which is extended in the act of pronouncing condemnation. Above, in the angles of the vault, are groups of angels bearing the instruments of the Passion. On the rt. of the Saviour is the host of saints and patriarchs, and on the l. the martyrs, with the symbols of their sufferings: St. Catherine may be recognised with her wheel, St. Bartholomew with his skin, St. Sebastian with his arrows, St. Peter with the keys, &c. Below is a group of angels sounding the last trumpet, and bearing the books of Judgment. On their left is represented the fall of the damned: the demons are seen coming out of the pit to seize them as they struggle to escape; their features express the utmost despair, contrasted with the wildest passions of rage, anguish, and defiance; Charon is ferrying another group across the Styx, and is striking down the rebellious with his oar, in accordance with the description of Dante from which Michel Angelo sought inspiration:—

"Batte col remo qualunque s'adagia."

On the opposite side the blessed are rising slowly and in uncertainty from their graves; some are ascending to heaven, while saints and angels are assisting them to rise into the region of the blessed. It is impossible to examine these details without appreciating the tremendous power by which the composition is pre-eminently distinguished. It is a remarkable fact in the history of the painting that it narrowly escaped destruction in the lifetime of the great artist. Paul IV. was displeased with the nudity of the figures, and wished the whole to be destroyed. On hearing of the pope's objection, Michel Angelo said, "Tell the pope that this is but a small affair, and easily to be remedied; let him reform the world, and the pic-

tures will reform themselves." The pope, however, employed Daniele da Volterra to cover the most prominent figures with drapery, an office which procured for him the nickname of *Braghettone*, or the breeches-maker. Michel Angelo submitted to the pope's will, but revenged himself on Messer Biagio of Siena, the master of the ceremonies, who first suggested the indelicacy of the figures. He introduced him in the right angle of the picture, standing in hell as Midas with ass's ears, and his body surrounded by a serpent. Biagio complained to the pope, who requested that it might be altered: but M. Angelo declared that it was impossible; for though his holiness was able to effect his release from purgatory, he had no power over hell. In the last century Clement XII. thought that the process of Daniele da Volterra had not been carried far enough, and in his fastidious scruples did serious injury to the painting by employing Stefano Pozzi to add a more general covering to the figures. We see it therefore under many disadvantages: the damp of three centuries, the smoke of the candles and incense, and the neglect which it has evidently experienced, have obscured its effect and impaired the brightness of its original colouring. The accidental explosion of the powder magazine in the castle of St. Angelo in 1797, which shook the buildings to their foundations, is said to have seriously injured all the frescoes in the Vatican. [The Church ceremonies which take place in the Sixtine chapel are described in the account of St. Peter's, at p. 107.]\*

*Capella Paolina.*—Near the Sixtine chapel, and opening likewise from the Sala Regia, is the Capella Paolina, built in 1540 by Paul III., from the designs of Antonio di Sangallo. It is only used in great ceremonies. It is remarkable for two frescoes by *Michel Angelo*, which were so much injured by the smoke of the candles in the time of Lanzi, that it was even then

difficult to form an opinion of their colouring. The first and the best preserved is the Conversion of St. Paul, who is represented lying on the ground, with the Saviour in the cloud, surrounded by angels. The composition is very fine, and full of dignity. The other subject is under the window, so that it is impossible to see it in a good light. It represents the Crucifixion of St. Peter, and, though blackened by smoke, still retains many traces of the master-hand. The other frescoes of this chapel, including the portraits of 28 popes, are by *Lorenzo Sabatini*, and *Federigo Zuccherò*, who painted the roof.

*Sala Ducale.*—The great Hall leading from the Sala Regia to the *Loggie* of Bramante is called the Sala Ducale, in which the popes in former times gave audience to princes; it was reduced to its present form by Bernini under Alexander VII. It is now used for holding the public consistories, when the recently created cardinals are admitted into the sacred college.

The *Loggie* were begun by Julius II., from the designs of Bramante, and completed by Raphael in the pontificate of Leo X. They form a triple portico, of which the 2 lower stories are supported by pilasters, and the third by columns. The only part finished by Raphael is that which faces the city. The two other sides in continuation were added by Gregory XIII. and his successors, in order to complete the uniformity of the court of San Damaso. The Loggia of the lower story is covered with stuccoes and arabesques, executed by *Giovanni da Udine* from the designs of Raphael. The second contains the celebrated frescoes which have given to it the name of the "Loggia of Raphael." It is composed of 13 arcades, sustained by pilasters covered with stucco ornaments and arabesques painted by *Giovanni da Udine*, from the designs of *Raphael*, who is said to have derived the idea from the then recently discovered paintings beneath the Baths of Titus. Nothing can surpass the grace and

\* A person attends daily at the Sixtine chapel to admit visitors to it and the Paolina.

delicacy of these decorations: figures, flowers, animals, mythological subjects, and architectural ornaments are combined with the most delightful fancy; and though seriously injured by the troops of Charles V. and by the restorations of Sebastiano del Piombo, they are full of interest. Each coved roof of the 13 arcades contains 4 frescoes connected with some particular epoch of Scripture history, executed from Raphael's designs by Giulio Romano, Pierino del Vaga, Pellegrino da Modena, Francesco Penni, and Raffaello del Colle. There are, therefore, 52 separate subjects. Of these, 48, being those of the first 12 arcades, represent different events in the history of the Old Testament; the last 4, close to the entrance of the Stanze, are taken from the New, and serve to connect the typical subjects of the former series with the establishment and triumph of the Church, represented in the frescoes of the adjoining *Stanze*. The Old Testament subjects begin with the Creation, and end with the building of the Temple of Solomon; they stand in the following order.—1. The Creation of the World, executed by Raphael with his own hand, as Lanzi tells us, in order to serve as a model for the rest. 2. The history of Adam and Eve. 3. The history of Noah. These 3 subjects are by *Giulio Romano*: the Eve in the Fall, in the second arcade, is supposed to be by Raphael himself. 4. Abraham and Lot; 5. Isaac; both by *Francesco Penni*. 6. Jacob, by *Pellegrino da Modena*. 7. Joseph; 8. Moses; both by *Giulio Romano*. 9. A continuation of the same subject, by *Raffaello del Colle*. 10. Joshua; and 11. David, by *Pierino del Vaga*. 12. Solomon, by *Pellegrino da Modena*. 13. New Testament subjects,—the Adoration of the Magi, the Adoration of the Shepherds, the Baptism of the Saviour, and the Last Supper, by *Giulio Romano*. Lanzi justly says that “the exposure of the gallery to the inclemency of the weather has almost reduced it to the squalid appearance of the ancient grotesques; but they who saw it after it was finished,

when the lustre of the gilding, the snowy whiteness of the stuccoes, the brilliance of the colours, and the freshness of the marbles, made it resplendent with beauty on every side, must have been struck with amazement as at a vision of Paradise. Vasari says much of it in these few words, that “it is impossible either to execute or imagine a more beautiful work.” The other wings of this loggia have less interest by the side of these beautiful compositions: they contain a series of frescoes in continuation of the New Testament history, painted by *Sicciolante da Serroneta*, *Tempesta*, *Lorenzo Sabbatini*, &c. Those of the gallery forming the continuation of the Loggia of Raphael, and which were executed in the time of Gregory XIII., have been recently very judiciously restored by Signor Mantovani: that next the Pope's apartments, and which had never been decorated, is about to be so, by the same talented artist.

[The Stanze and the Museum are open to the public on Mondays, except on Festas, from 12 to 3 o'clock, in the winter and spring. They may, however, be seen on any day by applying to the *custodes*, who will expect a gratuity; the Gallery of Pictures every day except Monday. To see the statues by torchlight an application must be made to the major-domo, through the consul or a diplomatic agent, which is never refused; his order will admit 12 persons on each evening. The fee to the custode on this occasion is 8 to 10 scudi. The Swiss guard expect 1 scudo, and the wax torches, of 4 lb. each, which the party are required to provide, cost nearly 5 scudi more.]\*

\* These excursions are best arranged at Spithover's and Piale's libraries, where the names of persons are set down, until a sufficient number to constitute the party offers. The charge for 13 persons, everything included, is 18 scudi, which is distributed in fees to the attendants, Swiss Guards, and in payment for the wax torches. The excursion embraces all the halls except those of the Candelabras, the Egyptian, and Etruscan Museums



## MUSEUM.

The entrance to the Museum is at the extremity of the Lower Loggia, to the left on leaving the Sala Ducale.

The *Gallery of Inscriptions*, or *Galleria Lapidaria*, a long corridor, 230 yards in length, is occupied almost exclusively with ancient sepulchral inscriptions and monuments, arranged in classes by Marini. On the rt. hand are the Pagan inscriptions in Greek and Latin: those on the l., with the exception of a few near the entrance, are early Christian. The collection contains upwards of 3000 specimens, and is in every respect the finest known. The Pagan inscriptions are classified according to ranks and professions, from divinities to slaves. Nothing is so striking in the Roman inscriptions as the frequent disregard of grammar and orthography; and many of the verses are quite irreconcilable with the laws of metre, showing that the epitaphs of the ancients are as little to be trusted as indications of literary taste as those of our own times. Some of the Roman trades are extremely curious. We recognise the *Numularius*, or banker; the *Medicus Jumentarius*, or cattle-doctor; the *Lanio*, or butcher; the *Marmorarius*, or mason; the *Holitor*, or green-grocer; the *Invitator*, or agent; the *Negotiantes Vinari*, or wine-merchants; the *Cæsar's Præsignator*, or imperial notary; the *Exonerator Calcearius*, or scavenger; the *Pistor Magnarius*, or wholesale baker; and the *Navicularius Cur. Corporis Maris Hadriatici*, the commissioner of the Hadriatic Company. Besides the inscriptions on the walls there are many interesting sarcophagi, funeral altars, and cippi, with some finely worked fragments of architectural ornaments, found chiefly in the neighbourhood of Ostia. On one of the largest sarcophagi are lions devouring horses and other animals in bold relief. The cippus bearing the name of Lucius Atimetus is ornamented with bas-reliefs

representing a cutler's shop on one side, with a customer bargaining for an article, and his workshop on the other. On the left side of the corridor are the *early Christian inscriptions*, found in the catacombs. These are not arranged on the classified plan observed in the Pagan ones. It is impossible to imagine a series of more interesting illustrations of the first ages of Christianity, whether we regard them as illustrating the funeral rites and religious symbols of the early Christians, or in connexion with the history of the Church and the chronology of the consuls during the 4th and 5th centuries. The errors of orthography and grammar noticed in the Pagan inscriptions are still more glaring in those of the Christians: they show the rapid corruption of the Latin language, and sometimes enable us to fix the period when matters of faith were introduced. The inscriptions are frequently very touching: the influence of a purer creed is apparent in the constant reference to a state beyond the grave, which contrasts in a striking manner with the hopeless grief expressed in the Pagan memorials. The representations which accompany the inscriptions are generally symbolical: the most frequent are the well-known monogram of Christ, formed by the Greek letters X and P; the fish, or the *ixthys*, composed of the initial letters of the common Greek epigraph, expressing "Jesus Christ the Son of God, the Saviour;" the vine, the dove with the olive-branch, the anchor, the palm, and the sheep. The Christian bas-reliefs of the 4th and 5th centuries are taken in a great measure from the history of the Old Testament and from the life of the Saviour previous to the crucifixion. The representation of the godhead does not occur on any monument which is referred upon good evidence to the first 3 centuries; and the subject of the crucifixion is so rarely met with, that it would seem to have been purposely omitted for at least 2 centuries later. The Virgin and Child has been supposed to have been introduced in the

6th century for the first time as a distinct composition, but recent discoveries in the Catacombs show distinctly that representations of the Mother and Child existed at a much earlier period in the paintings of these early Christian cemeteries. An examination of these monuments will prove an appropriate and instructive study after a visit to the Catacombs (p. 303). At the extremity of the *Galleria Lapidaria* we enter

The *Museo Chiaramonti*, founded by Pius VII., whose family name it bears, was arranged by Canova. It constitutes the second division of the gallery, and, independently of the new wing called the *Braccio Nuovo*, contains upwards of 700 specimens of ancient sculpture, arranged in 30 compartments. Many are, of course, of secondary interest; but, taken as a whole, the collection in any other place but Rome would be considered a museum in itself. The following are the most remarkable objects:—*Compartment I.*—1.\* Bas-relief of a sarcophagus, with winged bacchanalian figures, supposed to be engaged in the Pythian games. 2. Apollo seated, a bas-relief, found in the Coliseum during the excavations of 1803. 5. A beautiful fragment of a draped female figure, found at Ostia. 6. Autumn, a recumbent figure surrounded by bacchanalians, found at Ostia, placed on a sarcophagus, with bas-reliefs of a husband, wife, and a child wearing the bulla. 13. Winter, a recumbent figure of the same kind, surrounded by genii playing with swans and tortoises, also found at Ostia, and placed on a republican sarcophagus, with bas-reliefs of a husband and wife, and their son, bearing the name of Publius Elius Verus.

\* The numbers given here were those placed on the different objects in May 1853, but we by no means hold ourselves responsible for any alterations since that period. The catalogues of the Vatican Museum are not worthy of the collection; their price is exorbitant, considering the information they convey,—a circumstance to be attributed to their being a monopoly in the hands of the principal custode.

*Compartment II.*—14. Euterpe, found in the gardens of the Quirinal. *Compartment III.*—23. Fragment of a bas-relief of the Calydonian boar-hunt. 26. Bust of Septimius Severus. 30. Antoninus Pius. 49. M. Agrippa. *Compartment V.*—70. A Bacchic priest. 74. Pluto and Cerberus, a small sitting statue, found in the Villa Negroni. 81. Ceres. 84. A Faun playing on the flute, found in Hadrian's villa. 107. Julius Cæsar. 113. Æsculapius, with a prayer of a certain Gelasius to the Divinity engraved upon it. *Compartment VI.*—120. A vestal, found in Hadrian's villa. 121. A sitting female figure, restored to be Clio. 122. Diana, of Greek workmanship. 124. Statue of Augustus on a cippus of Aurelius Bassus, a prefect of engineers. *Compartment VII.*—130. A bas-relief of considerable interest, illustrating some religious mystery, connected probably with the worship of the sun; the style indicates the decline of art. 135. Julius Cæsar (?) veiled as the Pontifex Maximus. 144. A bearded Bacchus. 148. The stork's nest, an allegorical allusion to filial love. 157. Flavia Domitilla, wife of Vespasian, and mother of Titus. 159. Domitia, the wife of Domitian. 165. A female bust, a portrait, as Venus. 173. Silenus thrown from the ass, a bas-relief. *Compartment VIII.*—176. A mutilated figure, but remarkable for the drapery, found in Hadrian's villa. Sarcophagus of C. J. Evrhodus, and of Metilia Acte his wife, a priestess of Cybele, found at Ostia, with bas-relief of the fable of Admetus and Alceste. 181. Diana triformis. 182. A square altar, with interesting bas-reliefs representing Venus and Cupids, with bacchantes, at the Dionysiac festivals. *Compartment IX.*—197. Colossal bust of Minerva, found at Tor Paterno, near the site of ancient Laurentum, much restored. 198. Cippus of large size, with fine mythological reliefs, found in the Villa Giustiniani. 219. Bust of Isis. 221. Antonia, wife of Drusus (?). 230. Large cippus of Lucia Telesina, richly ornamented with sphinxes, rams' heads, &c., and a bas-

relief containing an allegorical allusion to the death of Telesina and her twin children. 232. Scipio Africanus: the bust of white marble, and the head of nero antico. *Compartment X.*—244. A colossal bearded mask of Oceanus, apparently belonging to some fountain. 245. Polhymnia. *Compartment XI.*—254. Niobe. 255. A small Jupiter Serapis. 264. Torso of a boy. 284. A boy with a bird in his hand and a bird's nest in his apron, very graceful. 287. The sleeping fisher-boy. *Compartment XII.*—294. Colossal statue of Hercules, restored, from the designs of Canova. 297. A wrestler reposing, found near Porto d'Anzio. 295. A fine torso of Bacchus, with the head. *Compartment XIII.*—300. Fragment of a shield, with fighting Amazons in relief. 308. A child riding on a Dolphin. 309. A leopard, very spirited. 315. A panther, in Egyptian granite. 329. Fragment of a bas-relief representing the story of Diana and Actæon. 349, 350, 351. Fragments of sitting Muses, Polhymnia, Clio, and Melpomene. *Compartment XIV.*—352. Venus Anadyomena. 353. Venus on a rock. 354. Another Venus, supposed to be coming out of the bath. 355-6. Two beautiful female statues, evidently portraits, supposed to be members of the family of Rutilia from the inscriptions on the plinths, one of whom was consul A.U.C. 649. They were discovered at Tusculum. 357. A captive king, in pavonazetto, from the Villa Negroni. *Compartment XV.* 360. A bas-relief, with 3 finely draped dancing female figures, of an early period of art; found near the Lateran Palace. Few of the numerous busts in this division have been identified. 392. Hadrian. *Compartment XVI.*—399. Tiberius, a fine colossal bust, found in the excavations at Veii. 400. A sitting statue of Tiberius, in the toga, with a crown of oak: this interesting statue was also found at Veii in 1811; on the wall above is the restored dedicatory inscription which was found close to where the statue was discovered, giving its date Trib. Potest. XXIX. A.D. 401. Augustus, a colossal

head, from the same locality. *Compartment XVII.*—408. A bas-relief of a four-wheeled cart, very like a modern brake, with a male and female figure behind the driver. 417. Bust of THE YOUNG AUGUSTUS, one of the most beautiful busts known, found at Ostia, in the beginning of the present century, by Mr. Fagan, the British consul. It represents the emperor at the age of about 14, and the most eminent modern sculptors dwell with admiration on its exquisite beauty. 418. Bust, supposed to be of Julia, the daughter of Augustus, discovered at Ostia in 1855. 421. Demosthenes. 437. Septimius Severus. 441. Alcibiades. *Compartment XVIII.*—451. A nymph. 453. Meleager restored as an emperor, holding a globe and a Victory. 454. Æsculapius. *Compartment XIX.*—456. Fragment of an urn, with a representation of public games, and genii. 461. A stork. 463. A wild boar in nero antico. 464. A Mithratic sacrifice. 466. A phoenix on a burning pile. 473. Bust resembling Antonia, wife of Drusus. *Compartment XX.*—493. Statue of Didumenianus, son of the Emperor Macrinus. 494. The sitting statue of Tiberius, found at Piperno: it was purchased for 12,000 scudi, and is one of the most remarkable statues of the kind. 495. A repetition of the CUPID OF PRAXITELES. Several other copies of this statue are known: that now mentioned, one in the Capitol, another in the Villa Albani, one in London, and one in Paris. 497. Bas-relief belong to a sarcophagus of a corn-mill turned by horses: interesting as showing how little the Romans were advanced in the mechanical arts. 497A. Portion of a sarcophagus, representing children playing at the modern common game of *castelletto*. 498. A female statue found in Hadrian's villa, restored as Clotho. *Compartment XXI.*—505. Antoninus Pius with the civic crown. 509. Ariadne. 510A. Cato. 511. Juno, found near St. John Lateran. 511A. Marius. 512. Venus, in Greek marble, found in the Baths of Diocletian. 533. A female figure as Proser-

pine, with a funeral chaplet and a lamb. 534. Juno, found at Ostia. 535A. Claudius. *Compartment XXII.*—544. Silenus, with a tiger, a very beautiful piece of sculpture, found at Lariccia. 545. Two torsos with finely-sculptured cuirasses—on one a relief of a Mithraic sacrifice, on the other of the Wolf with Romulus and Remus. 546. Sabina, wife of Hadrian, as Venus, well known by the description of Visconti. 547. Isis, a colossal bust. On the cippus below, a poet surrounded by various muses, and an inscription in Greek verses in his praise. *Compartment XXIII.*—550. Fragment with a shield of Medusa, and a chase of different animals, supposed to allude to the games of the Amphitheatrum Castrense. 554. Antoninus Pius. 555. Pompey. 556. The young Lucius Verus. 560. Trajan. 561. A fine expressive head, called, without any authority, Domitius Enobarbus, the father of Nero. 567. Allegorical figure resembling the monkish representations of Satan in the middle ages, perhaps of Æon; found at Ostia. 568. Bas-relief of a Mithraic sacrifice, from Ostia. *Compartment XXIV.*—587. Faustina the elder probably, as Ceres. 589. Mercury, a very graceful statue, found near the Monte di Pietà. 591. Statue of Claudius. *Compartment XXV.*—598. Carneades. 600. Augustus. 606A. Neptune. 621. Typhon. *Compartment XXVI.*—636. Ceres, with the head of the younger Faustina. It stands on a square altar with bas-reliefs of different divinities, two on each side: 1. Apollo and Diana; 2. Mars and Mercury; 3. Fortune and Hope; 4. Hercules and Sylvanus. 637. Good torso of a draped figure. 638. A good draped figure of an hermaphrodite. *Compartment XXVII.*—641. An interesting bas-relief of Juno Pronuba persuading Thetis to marry Peleus. 642-3. Fragments of bas-reliefs relating to Bacchus, found in Hadrian's villa. 644. Relief representing the dances at the Dionysiac mysteries, found in the Villa Palombara on the Esquiline. 651. The boy with the swan, found at Ostia.

653A. Antonia, daughter of Marc Antony and Octavia. 668. Head of Jupiter Serapis. *Compartment XXVIII.*—682. Hygeia. 684. Æsculapius, a fine statue, found at Ostia. 685. A sarcophagus, with a bas-relief representing the different operations for pressing the oil from the olives, with the names of 5 liberti, supposed to have belonged to Nonius Asprenatus, a rich oil-merchant of Ostia, near which he had a villa, where this bas-relief was discovered. 686. The Vestal Tutia, who proved her chastity by carrying water in a sieve from the Tiber to the Temple of Vesta. *Compartment XXIX.*—693. The young Hercules. 698. An interesting bust, supposed to be of Ciero, found near the tomb of Cæcilia Metella. 700. A colossal bust of Antoninus Pius, found at Ostia. 701. Ulysses. 709. A bas-relief beautifully worked, with Bacchus riding on a tiger, and Silenus on an ass. 713. Melpomene. *Compartment XXX.*—732. A colossal recumbent statue of Hercules, found in Hadrian's villa. Opening on the left from the Museo Chiaramonti, we enter

The *Braccio Nuovo*. This part of the Museo Chiaramonti was erected by Pius VII. in 1817, from the designs of the architect Stern. It is a noble hall, 260 ft. in length, and well lighted from the roof, which is supported by columns of cippolino, giallo antico, and grey granite, with Corinthian capitals; in the centre are 2 tribunes, that on the rt. looking into the garden of the Pigna, decorated with 2 fine columns of white Oriental alabaster and 2 of giallo antico, taken from the tomb of Cæcilia Metella. The floor is paved with marble and ancient mosaics carefully restored. There are upwards of 40 statues and nearly 80 busts in the collection: the statues are mostly placed in niches; the busts stand on half-columns of red Oriental granite. The frieze is composed of bas-reliefs, arranged and chiefly composed by Laboureur, the late president of the Academy of St. Luke. Many of the busts were origin-

ally in the Ruspoli collection. The following are the most remarkable objects : —5. A Canephora, or Caryatid, of fine Greek workmanship, the head and forearms restored by Thorwaldsen. 8. Statue of Commodus, as a hunter. 9. Colossal head of a Dacian, from the Forum of Trajan. 11. Silenus nursing the infant Bacchus. 14. Statue of Antinous as Vertumnus; the head is modern. The black and white mosaic in the pavement represents Ulysses in his boat listening to the song of the Sirens; it was found at Tor Marancio. 17. Fine portrait statue as Æsculapius: supposed to represent Musa, the physician of Augustus. 18. Colossal bust of Claudius, found at Piperno. 20. Statue in a toga, restored as Nerva. 25. Pudicitia; a fine draped figure. 26. Statue of Titus, found in 1828 near the Lateran, with those of his daughter Julia (Nos. 56 and 111); it appears to have been painted. 27, 40, 93. Colossal masks of Medusa, found in the ruins of the Temple of Venus and Rome. 28. Statue of Silenus, 29, 30. Standing fauns. 31. A priestess of Isis. 32, 33. Seated Fauns, found at Quintiliolo, the site of the villa of Quintilius Varus near Tivoli. 38. Statue of Ganymede, found in the ruins of some baths at Ostia: on the bark of the tree against which he rests is engraved the name of Phædimos. 39. A large vase in green Egyptian basalt, exquisitely worked with reliefs of masks and bacchanalian emblems, found in fragments near the ch. of S. Andrea, on the Monte Cavallo. The mosaic round the granite pedestal on which it stands, representing bacchanalian figures, birds, &c., was found at Tor Marancio, on the Via Ardeatina. 41. A small statue of a Faun playing on the flute, found in the ruins of the villa of Lucullus, on the Circeian promontory. 44. Statue of the wounded Amazon. 47. A Canephora. 48. Bust of Trajan. 50. Statue of Diana terrified at seeing the dead Endymion. 53. Statue of Euripides holding a mask. 56. Julia, daughter of Titus, with a curious coiffure. 59. Statue of Abund-

ance, with the cornucopia. 62. STATUE OF DEMOSTHENES, one of the finest and most celebrated in the collection. It was found near the Villa Aldobrandini at Frascati, and was formerly in the collection of Camuccini. 67. ATHLETE, a semi-colossal statue, found in the Vicolo delle Palme in the Trastevere in 1849, near the spot where the Bronze Horse, in the Capitoline Museum, was discovered. So admirably has this statue been preserved, that, although one arm and both legs were broken, none of the pieces were missing, and the only restoration necessary was a small fragment of the nose and some of the fingers of the rt. hand, which have been carefully restored by Professor Tenerani. It is of Greek marble, and represents a wrestler, or athlete, in the act of cleaning his arm with a "*strigil*." Canina, who directed the excavation in which it was found, and the Roman artists generally, regard it as a work of the highest art, and declare it to be the production of Lysippus (B.C. 325), his celebrated *Ἀποδυσμεινός*, which is said by Pliny to have so pleased Tiberius, that the emperor caused it to be transported from the Baths of Agrippa to his own palace, but from the clamour of the people was obliged to restore it to the original situation. To the objection that Pliny's description of that statue applies to a work in bronze, Canina replies that it may be a repetition of the bronze one by Lysippus. If this hypothesis be correct, the statue is the first work of Lysippus which has come down to us, and is additionally interesting as being one of the few mentioned by Pliny. Whatever be its origin, it is one of the few examples which have yet been found in statuary of an athlete smoothing or cleaning his skin with the *strigil*, though paintings of such are to be seen at Naples, and on Etruscan vases. The present statue is holding the *strigil* with his l. hand, and is cleaning with it his rt. arm, which he holds extended for the purpose. His countenance is ideal; his head is small, his neck rather thick,

and his shoulders show vigour and force, while his legs hardly surpass the natural size. This apparent incongruity is explained by the Roman artists as indicating that the sculptor wished to represent not only a wrestler but a runner; his strength being shown by the size of his shoulders, his small head, and his short neck, as in the statues of Hercules; while his lightness and quickness in running are shown by his legs, which are strong, nervous, and rather long. The dice, in the rt. hand, is a modern and unauthorised addition. 68. Bust of the young Marcus Aurelius. 69. The emperor Gordian the Elder (?). 70. Caracalla, young. 71. Statue of the fighting Amazon; the arms are modern. 72. Bust of Ptolemy, son of Juba king of Mauritania. 77. Statue of Antonia, wife of the elder Drusus, and mother of Germanicus, Claudius, and Livia; an interesting statue, remarkable for the drapery. It was found among the ruins of Tusculum. 80. Statue of Plotina, wife of Trajan (?). 81. Bust of Hadrian. 83. Statue of Diana, found at the Villa Adriana. 86. Statue of Fortune, wearing a diadem, and a veil hanging over the back of the head to indicate her mysterious origin; she holds the rudder and the cornucopia: a valuable and beautiful statue, finely preserved; found at Ostia. 87. Bust bearing the name of Sallust, very doubtful, on a torso of oriental alabaster. 88. Bust of Lucius Antonius, brother of Marc Antony. 91. Bust of Marciana, sister of Trajan. 92. The Venus Anadyomena. The mosaic pavement in the centre of the hemicycle is an interesting specimen, well known by the illustrations of the Visconti. It represents Diana of Ephesus, with arabesques and figures of birds around. It was found at Poggio Mirteto, among the Sabine hills. 95. Apollo with the lyre, in Greek marble; 96. Bust of Marc Antony, found in a cavern with that of Lepidus (No. 106), and one of Augustus, at Tor Sapienza, beyond the Porta Maggiore. 97, 99, 101, 103, 105. Athletes, placed in the niches of the hemicycle; the

third was found with the Faun (No. 41) near the Lacus Circeii; the other 4 are from the villa of Quintilius at Tivoli. Above, in the middle of the hemicycle, is a bust of Pius VII., the most excellent of pontiffs and the generous founder of this gallery, by Canova. 100. Bust of the young M. Aurelius. 102. Bust of Augustus. 102A. Commodus. 106. Bust of Lepidus, found with No. 96. 107. A small statue of Minerva Polias. 108. A small statue of Diana. 109. The colossal group of the Nile, found near the church of the Minerva, the site of a Temple of Isis, in the pontificate of Leo X. The Nile is one of the grandest figures in the Vatican: the 16 children who play around him are supposed allegorical allusions to the 16 cubits at which the rise of the river begins to irrigate the land: nearly all these children are modern. On the base are symbolical representations of the river, the Nile boats, the ibis, the stork, the hippopotamus, the ichneumon, ox, lotus in flower, and crocodile. 111. Statue of Julia, the daughter of Titus, found with the statue of Titus (No. 26) near the Lateran. 112. Bust of Juno Regina. 114. MINERVA MEDICA, one of the finest draped statues in Rome, found on the Esquiline in the ruins called the temple of this Divinity. It is of fine Parian marble, and was formerly in the Giustiniani collection. The rt. forearm and l. fingers are modern. 117. Good statue of Claudius in a toga. 120. An antique copy of the FAUN OF PRAXITELES. 121. Bust of Commodus, one of the finest known; found at Ostia. 123. Heroic statue of Lucius Verus, restored. 118. Colossal head of a Dacian prisoner, belonging probably to a full-length figure, from the Forum of Trajan. 124. Good bust of the elder Emperor Philip. 129. Statue of Domitian. 132. FINE STATUE OF MERCURY. It was formerly in the gardens on the Quirinal, and was recognised by Canova, who had it removed to the Vatican. The head, which does not belong to the statue, was found in the Coliseum in 1803,

and replaces that of Hadrian, formerly upon it. 134. Head of Vespasian, recently adapted to a bust with a tunic of verde antico. 135. Hermes, with a modern head, and an inscription in Greek hexameters on the base, which states that it bore the bust of the sculptor Zeno, of Aphrodisia, in the island of Cyprus, who lived in the time of Marcus Aurelius. It was formerly in the Villa Negroni.

Re-entering the long gallery of the Museo Chiaramonti, and continuing to its further end, we ascend a few steps to reach the

*Museo Pio-Clementino*, so called from Clement XIV. and Pius VI., from whom it received its most important accessions. It contains the collections formed by Julius II., Leo X., Clement VII., and Paul III., and is, without exception, the most magnificent museum of ancient sculpture in the world. Pius VI. contributed more munificently to its completion than any of his predecessors; there is hardly a corner of it in which some object does not bear the inscription, *Munificentia Pii Sexti*. The frequent recurrence of this record has been ridiculed by Pasquin; but the best apology for the pope is the simple fact that he enriched the museum with more than 2000 specimens, and built from their foundations the Hall of the Animals, the Gallery of the Muses, the Rotonda, the Halls of the Greek Cross and of the Biga, the Grand Staircase, and other portions of the building, which have justly been classed among the most splendid works of papal times. *Entrance*.—I. VESTIBULE OF THE TORSO (2),\* adorned with arabesques by Daniele da Volterra, in the reign of Julius III. They represent histories of the Old and New Testament, and landscapes. 3. The Torso BELVEDERE, sculptured by Apollonius, son of Nestor of Athens, as we learn by a Greek inscription on the base,

found in the Campo dei Fiori, near the site of the Theatre of Pompey, to whose times it is generally referred. This noble fragment has commanded the admiration of the first sculptors of modern times. Michel Angelo declared that he was its pupil, and was indebted to it for his power in representing the human form; and Winckelmann considered that it approached nearer to the sublime than the Apollo Belvedere. It is generally supposed to represent Hercules in a state of repose after labour. Winckelmann thought that it had the left arm over the head, but Visconti contends that it formed part of a group, and that the arm surrounded some other figure. Flaxman adopted this opinion, and introduced it into one of his finest compositions. In the niche opposite the window is the SARCOPHAGUS OF L. SCIPIO BARBATUS.—Few objects in this museum have been made so well known by models and engravings as this celebrated relic of republican Rome. It is of the coarse *peperino*, or grey volcanic tufa, of the Alban hills, in the early Doric style, ornamented with a frieze of rosettes and triglyphs. The inscription bears the name of Lucius Cornelius Scipio Barbatus, great-grandfather of Scipio Africanus, and the conqueror of the Samnites, who was consul B.C. 297 (A.U.C. 455). It is one of the most ancient Latin inscriptions which have been handed down to us, and is often so incorrectly given on the models, that the following copy may prove acceptable:—CORNELIVS . LVCIVS . SCIPIO . BARBATVS . GNAIVOD . PATRE . PROGNAVVS . FORTIS . VIR . SAPIENSQVE . QVOIVS . FORMA . VIRTVTEI . PARISVMA . FVIT . CONSOL . CENSOR . AIDILIS . QVEI . FVIT . APVD . VOS . TAVRASIA . CISAVNA . SAMNIO . CEPIT . SVBIGIT . OMNE . LOVCANA . OPSIDESQV . ABDOVCIT. When the sarcophagus was first opened in 1781, upwards of 2000 years after the death of Scipio Barbatus, the skeleton was found entire, with a ring upon one of the fingers. The bones were carefully collected by the Venetian Senator Angelo Quirini, who removed them to Padua. The ring

\* The numbers in a parenthesis correspond to those of the different halls on the ground-plan. The apartments without numbers have their names printed upon the plan.

found its way to England, where it is still preserved in the collection of the earl of Beverley. The history of this interesting relic is given by the antiquary Dutens, in his 'Recherches sur l'Usage des Voûtes.' He had left England in 1768 on his travels with Lord Algernon Percy, and was in Rome at the time of the discovery. He says, "Le squelette était très entier. Il avait au doigt une bague, que le Pape Pie VI. me fit l'honneur de me donner, et que j'ai placée dans le beau recueil des antiques de Lord Beverley." The sepulchre of the Scipio family, on the Appian, is noticed at length under the head of Tombs. The bust of peperino crowned with laurel, upon the sarcophagus, has been supposed to be that of Ennius. On the wall are the original inscriptions of other members of the Scipio family found in the recesses of the tomb; amongst which those of Aulla Cornelia, the daughter of Sc. Hispalus, and of Lucius Corn. Scipio, the son of Sc. Barbatus, and conqueror of Corsica (B. C. 259), very remarkable for the singular orthography of the Latin. In the recess of the window is an indifferent recumbent statue called Cleopatra. II. *Round Vestibule* (3).—4, 5. Fragments of 2 statues: remarkable for the fine arrangement of the drapery. 6. Bas-relief of Cupid and Psyche before Pluto and Proserpine. In the centre of this hall is a handsome basin in *Pavonazetto* marble. On the balcony an antique anemoscope or 12-sided dial, each side containing the name of corresponding winds in Greek and Latin. The view from this balcony is so beautiful that it gave the name of Belvedere to this portion of the palace. There is no point from which the panorama of the Alban hills and Sabine Apennines, with the evening sun shining on them, is seen to greater advantage. III. *Hall of Meleager* (4).—10. Statue of Meleager with the boar's head and the dog, found near the Porta Portese in a nearly perfect state, the left hand, which is supposed to have held a spear, only wanting. On the walls are some sepulchral bas-reliefs

representing—20, Æneas and Dido; 22, a Roman galley; 21, a colossal head of Trajan; and an interesting historical inscription relative to the foundation of a temple to Hercules, by the Consul Mummius, the conqueror of Corinth, in accordance with a vow made by him during his celebrated campaign in Achaia.

*Cortile di Belvedere*, built from the designs of Bramante. This court is an octagon, of unequal sides, surrounded by 4 open porticos, with 4 cabinets in the angles, which contain some of the most celebrated examples of ancient sculpture. The porticos contain numerous statues, bas-reliefs, and sarcophagi, which we shall notice as we pass on, alternately with the cabinets. Beginning on the rt. hand as we enter, the following are the most interesting objects:—

*First Portico* (8').—A large oval sarcophagus, with bas-reliefs of fauns and bacchantes, found in 1777 in laying the foundations for the sacristy St. of Peter's: it contained 2 skeletons. 31. Sarcophagus with a Greek and Latin inscription to Sextus Varius Marcellus, father of the emperor Elagabalus: the designation of the different dignities with which he was invested is curious; it was discovered near Velletri. 29, 100. 2 fine baths with lions' heads, one in black granite, the other in green basalt, found in the Baths of Caracalla. 26. 2 fine columns of white marble covered with foliage in relief.

*First Cabinet* (8).—The Perseus, and the 2 boxers, Creugas and Damoxenus, by *Canova*. These celebrated figures were brought here when the ancient statues were carried off to Paris; the Perseus was placed on the pedestal of the Apollo, and obtained the name of the Consolatrice. On the restoration of the Apollo and the Laocoon, the Perseus and the boxers were ordered to remain here, in opposition to the wishes of Canova, who felt that they would challenge comparison



when standing by the side of those masterpieces of ancient art. 34. Mercury Argoreus. 35. Minerva Argolica.

*Second Portico (7').*—37. A sarcophagus with a fine bas-relief of Bacchus and Ariadne, found at Orte. 43. Statue of Venus and Cupid: the principal figure is supposed, from the inscription beneath, to represent Sallustia Barbia Orbiana, wife of Alexander Severus, raised to her by two of her libertæ, Helpidia and Sallustia. 44. A square altar with low reliefs of the Judgment of Paris, scenes from the Siege of Troy, the birth of Romulus and Remus &c., bearing the name of T. C. Faventius. 45. An oblong altar of the Lares Augusti, much damaged; still 3 figures can be made out, on one of the sides, of Augustus, of Livia, and Octavia; on another, those of his ancestors; on the third, Augustus holding a sceptre. This relic, probably of the time of the emperor himself, was found on the Palatine. 49. Large sarcophagus, with bas-reliefs representing a battle of the Amazons, with the contest of Achilles and Penthesilea: the two figures on the cover belong to another tomb of a much later period. 50. A fine column of the rare brecciaform Egyptian porphyry.

*Second Cabinet (7).*—35. The BELVEDERE ANTINOUS, considered by Visconti to be Mercury, found near S. Martino ai Monti, in the ruins of an edifice erected by Adrian, and thence called Adrianello, in the pontificate of Paul III. The loss of the right arm and left hand seriously interferes with the symmetry of the figure, and the foot on which it rests is so badly restored that it produces an appearance of deformity. The proportions of this beautiful statue have received unqualified praise: its high finish is combined with elegance of form and with all the gracefulness of youth. Domenichino made it his constant study, and declared that he was indebted to it for his knowledge of the beautiful. Its anatomy is pronounced by John Bell, a most competent judge

in this respect, to be faultless in every point: he dwells with enthusiasm on its just proportions, the balance and living posture of the figure, the exquisite formation of the legs and ankles, and its entire freedom from insipid flatness of feature and from strained anatomy. 54. Bas-relief, from the front of a sarcophagus, representing combat of the Amazons; and another, 55, a procession of Isis, proceeding to a sacrifice. 57. Statues of Hercules and Vertumnus.

*Third Portico (6').*—61. A sarcophagus, with bas-reliefs of the Nereids bearing the arms of Achilles; another, 58, with reliefs of the seasons; 69, a third with a battle of the Amazons; 73, a fourth with bacchanalian figures. On the latter a female as a reclining nymph, probably the portrait of the person to whom the sarcophagus belonged. Two fine baths of Egyptian granite. At the entrance of the Hall of Animals are two mastiff dogs (64, 65).

*Third Cabinet (6).*—74. The LAOCOON, found in the Vigna de' Fredis, on the Esquiline, between the Sette Sale and S. Maria Maggiore, in 1506, during the pontificate of Julius II., who rewarded the discoverer, Felice de' Fredis, by bestowing on him half the receipts derived from the gabella of the Porta San Giovanni. Some idea may be formed of the value attached to its discovery by the fact that the tolls thus appropriated were entirely the property of the basilica of St. John Lateran, and that Leo X. compromised the matter by granting to the family of de' Fredis the lucrative office of Apostolic Secretary, on condition that the revenue granted by his enthusiastic predecessor should be restored to the Church. Michel Angelo, who was in Rome at the time of its discovery, called it the wonder of art; and a curious letter, written by Cesare Trivulzio to his brother Pomponio, July 1, 1506, describing the excitement produced by the event, is preserved in the Lettere Pittoriche. After a good deal

of controversy there is no longer any doubt that the Laocoon is the group described by Pliny in the following interesting passage:—"The fame of many sculptors is less diffused, because the number employed upon great works prevented their celebrity; for there is no one artist to receive the honour of the work, and where there are more than one they cannot all obtain an equal fame. Of this the Laocoon is an example, which stands in the palace of the emperor Titus, a work which may be considered superior to all others both in painting and statuary. The whole group, the father, the boys, and the awful folds of the serpents, were formed out of a single block, in accordance with a vote of the senate, by Agesander, Polydorus, and Athenodorus, natives of Rhodes, and sculptors of the highest class."—(Lib. xxxvi. c. 4.) The great difficulty in this passage is the statement that the group was cut out of a single block; Michel Angelo is said to have denied the fact on its first discovery, and subsequent investigation has fully confirmed the accuracy of his opinion. Three separate pieces can be clearly made out: out of the first is formed the son on the l., out of the second the upper part of Laocoon himself as far as down to the knees, and the rest of the group out of the third. Winckelmann no doubt suggested the true mode of reconciling these facts with the statement of Pliny, by advertising to the probability that the joinings were imperceptible in his time; indeed it is said to have required the practised eye of a sculptor to discover them in the time of Michel Angelo. The rt. arm of the father, and those of the 2 sons, are restorations. In the opinion of Canova the rt. arm of Laocoon is not in its proper position, as a projection on the head of the figure shows that the hand, or some other part of the group, rested on the head. At present the angles formed by it are disagreeable to the eye, and detract from the effect of its intense action. Another knob on the serpent shows that the son on the l. had his

hand in a similar position. Vasari tells us that Baccio Bandinelli made an arm for the Laocoon in wax in 1525, which he followed in his copy, now in the gallery of the Uffizi at Florence. This restoration, which was not adopted, seems to have suggested the present form, for the group is represented as we now see it in Marliani's engraving, published in 1544. Fra Giovanangelo da Montorsoli began a restoration of the arm in marble by order of Clement VII. He made it bend back, so as to come over the head of the figure; but it does not appear to have been completed, as Winckelmann mentions an arm of this kind, which is that now lying near the statue in an unfinished state. The common story, that Michel Angelo began the restoration of the figure, and gave up the task in despair, "because he found he could do nothing worthy of so admirable a piece," cannot, we believe, be traced further than 'Spence's Anecdotes,' and probably had its origin in the attempt of Montorsoli above mentioned. The present arm is of terra-cotta, and is said by Winckelmann to be the work of Bernini. The arms of the children were added by Agostino Cornacchini of Pistoia, who merely followed Bandinelli's design for the first restoration. The group of the Laocoon is in very fine-grained Greek marble. Scholars have often desired to connect this group with the fine description of the fate of Laocoon in the 2nd Æneid; but the passage will not bear the application, and affords not the least evidence that it was suggested by the sculpture. There can be no doubt, however, of its having inspired the passage in 'Childe Harold,' which has invested the statue with additional interest for the English traveller:—

"Or, turning to the Vatican, go see  
Laocoon's torture dignifying pain—  
A father's love and mortal's agony  
With an immortal's patience blending:—vain  
The struggle; vain, against the coiling strain  
And gripe, and deepening of the dragon's grasp,  
The old man's clench; the long envenom'd  
chain  
Rivets the living links,—the enormous asp  
Enforces pang on pang, and stifles gasp on gasp."

The bas-reliefs in this cabinet represent—75, the triumph of Bacchus over the Indians; 76, a bacchanalian procession. The statues in the niches are Polhymnia, and a nymph with a shell, found near the basilica of Constantine.

*Fourth Portico (5').*—79. Alto-relievo, representing Hercules and Telephus, Bacchus and a Satyr; 80, a sarcophagus, with Cupids carrying arms; another, with tritons and nereids below; another with a bas-relief of 2 winged genii opening the tomb for its owner Clodius Apollinaris; 81, a bas-relief on the wall, representing an Emperor with a sacrificial procession, probably from some ancient triumphal arch; 84 and 87, altars found in the sepulchre of the Volusii on the Via Appia—one in the shape of a house is richly sculptured—the first represents a sitting senatorial personage; 85, statue of Hygeia; 88, a bas-relief representing Rome accompanying a victorious emperor; 2 large baths of red and grey granite, and 2 fine masses of *alabastro a peccorelle*, brought from the Villa Adriana, the most beautiful known specimens of this very rare marble.

*Fourth Cabinet (5).*—92. The APOLLO BELVEDERE, found in the end of the 15th century at Porto d'Anzio, the ancient Antium. It was purchased by Julius II., when Cardinal della Rovere, and was one of the first specimens of ancient sculpture placed in the Belvedere Palace, so that we may regard it as the point from which the Vatican museum commenced. It is supposed to have stood in the baths of one of the imperial villas at Antium, which was a favourite retreat of many of the early emperors, and the birthplace of Caligula and Nero. Some doubt has been expressed as to the character in which Apollo is represented. Visconti considered it the statue described by Pausanias, and dedicated to the god in his medical capacity after the great plague of Athens. Winckelmann was of opinion

that he has just slain the serpent Python. The l. hand and rt. forearm have been restored by Montorsoli. Both ankles and the rt. leg were broken when it was discovered; the original fragments were fortunately not lost, but they have been joined in so careless a manner as to impair the action of the figure in the eye of a sculptor or anatomist. It is now generally admitted that the statue is of Luni or Carrara marble; the opinion of Visconti that the marble is Greek, though neither from Pentelicus nor Paros, has found few supporters. Canova not only rejected this idea, but considered that the statue is a copy from a work in bronze; and that the peculiarities of style in which a bronze statue differs from one in marble are distinctly traceable, more particularly in the drapery. The first sculptors of our time coincide in the opinion of Canova; some have even fixed the age of the statue, and referred it to the time of Nero. The Italian writers describe it as the work of Agasias of Ephesus, the sculptor whose name occurs on the Fighting Gladiator in the Louvre, which was also found at Antium; but there is no evidence to support the conjecture. Lord Byron has thrown the influence of his genius over this statue in one of his finest descriptions:—

“ Or view the Lord of the unerring bow,  
The God of life, and poesy, and light—  
The Sun in human limbs array'd, and brow  
All radiant from his triumph in the fight;  
The shaft hath just been shot—the arrow  
bright  
With an immortal's vengeance; in his eye  
And nostril beautiful disdain, and might,  
And majesty flash their full lightnings by,  
Developing in that one glance the Deity.

But in his delicate form—a dream of Love,  
Shaped by some solitary nymph, whose breast  
Long'd for a deathless lover from above,  
And madden'd in that vision—are express'd  
All that ideal beauty ever bless'd  
The mind with in its most unearthly mood,  
When each conception was a heavenly guest—  
A ray of immortality—and stood  
Starlike, around, until they gather'd to a god!”

The bas-reliefs in this cabinet represent a hunt, and female figures with

a bull about to be sacrificed. The statues in the niches are a Minerva and a Venus Victrix.

The Octagonal court of the Belvedere was erected by Simonetti, in the pontificate of Clement XIV. The 8 large marble masks were brought from the Pantheon; on the walls above are bas-reliefs from Roman sarcophagi, and below, ancient statues, which stand on altars and cippi.

*Hall of the Animals*, divided by a vestibule into 2. parts, and paved with mosaics chiefly found at Palestrina. The sculptures of animals in this hall constitute the finest collection of the kind ever formed, and fully confirm the statement of Pliny respecting the excellence of the Greek sculptors in their representations of animals. It has been with truth called a menagerie in marble. The animals, of course, will be recognised at once, without the necessity of a particular description. The following are the most remarkable objects. *Left branch*.—A group of an anomalous animal and a Nereid. 215. Hercules leading away Cerberus. 205. A camel's head; a crocodile; a sphinx, in flowered alabaster. 194. A sow and pigs, supposed to allude to the history of Alba Longa; the head of an ass crowned with ivy. 213. A group of Hercules slaying Geryon, and carrying off his oxen. 195. A lion tearing a horse. *Right branch*.—116. The beautiful greyhounds playing. 124. The celebrated group of Mithras stabbing the bull, with the dog, the serpent, and the eagle, the mystical types of the Mithraic worship. 132. A stag in flowered alabaster; a lion in yellow breccia, with the teeth and tongue of differently-coloured marble. 156. A large lion in grey marble. 170. A lion with a ball under his paw. The rape of Europa. 134. Hercules and the Nemæan lion. 137. Group of Diomedes and his horses slain by Hercules. 139. Equestrian statue of Commodus throwing a javelin. 153. A beau-

tiful small group of goats with a sleeping shepherd, called Endymion. 154. Panther in Oriental alabaster, the spots formed by inlaid black and yellow marble. 247. A large basin of Breccia di Serravezza, supported by 3 double Hermes. 119. A pointer pointing, in the same material.

*Gallery of Statues*.—On the rt. hand (248) an armed statue of Claudius Albinus; the head of an inferior style to the armour, which is beautifully sculptured, standing on a travertine pedestal, brought from the *Bustum* near the Mausoleum of Augustus, and bearing the inscription, C. CESAR. GERMANICI CESARIS HIC CREMATVS EST. 250. The half-figure of the supposed Cupid of Praxiteles, called the GENIUS OF THE VATICAN, in Parian marble, found on the Via Labicana, outside of the Porta Maggiore; it was evidently winged, the holes for the insertion of the wings being visible on the shoulders. 255. A sitting statue of Paris holding the apple; it is placed upon an altar dedicated to Hercules by the artisans of the imperial mint, in the reign of Trajan, whose names are engraved on one of the sides. 256. Hercules. 259. Minerva Pacifera with the olive-branch. 262. Caligula; the bas-relief below represents a gold-beater, with his name and calling, *Aurifex Bactiarius*. 261. A muse, or Penelope. 264. A copy of the Apollo Sauroctonus of Praxiteles, found in the Villa Spada; there is a celebrated repetition of it in bronze in the Villa Albani. 265. The AMAZON, one of the finest statues in this collection, but inferior to that of the Museum of the Capitol; from the inscription on the pedestal it appears to have once stood in the portico or schola of the Physicians, erected in the time of Augustus. 270. A sitting female figure as Urania, found in the villa of Cassius at Tivoli; the head does not belong to the statue. 271. A sitting figure of the celebrated comic poet Posidippus, found near the ch. of S. Lo-

renzo in Panis Perna, on the Viminal. *Left Side*.—390. A corresponding statue of Menander, found at the same place. These 2 statues, which formerly stood in the ch. of St. Lorenzo Panis Perna, were converted into saints, as is evident from marks of the points of the metal halos of glory on the heads, and the bronze sandals on the feet, to protect them from the kisses of the devotees. 393. Statue of the Abandoned Dido. 394. Neptune. 396. A wounded Adonis, called also the Barberini Narcissus. 397. A reclining statue of Bacchus. 406. The second repetition of the celebrated Faun of Praxiteles, discovered at Fallerone, in the March of Ancona. 414. The celebrated recumbent statue of the ARIADNE, formerly called Cleopatra, because the bracelet has some resemblance to a serpent. The drapery is managed with consummate skill, and altogether it is one of the most interesting draped statues in the Museum. It is celebrated by Castiglione, under the name of Cleopatra, in a beautiful Latin poem written in honour of its discovery. 412, 413. The Barberini candelabras, on each side of the Ariadne, were found in Hadrian's Villa at Tivoli. The bas-reliefs on the bases represent Jupiter, Juno, Mercury; Mars, Venus, and Minerva. 416. A bas-relief in 3 compartments, the central one of Ariadne abandoned, resembling the statue (414). 420. Statue of Lucius Verus, on a pedestal, inscribed TI. CÆSAR. DRVSI. CÆSARIS. F. IIC. SITVS. EST. There are other pedestals here, inscribed with the names of Caius Cæsar, the son, and of Livilla, the daughter of Germanicus (see p. 62), from the *bustum* of the mausoleum of Augustus. In the centre of the Hall of the Statues is a large bath, in beautiful oriental alabaster, discovered near the ch. of the Santi Apostoli, at Rome. At the extremity of this apartment, leading to the Hall of the Masks, in the recess of the window overlooking the Giardino Belvedere is the celebrated, 422, Puteal, called the Pozzo Giustiniani, from having formed a part

of the marbles in the palace of that family; on it are sculptured three bacchanalian groups, in each of which Bacchus and Silenus are represented as the principal personages; it is of a good period of art, and, as its name indicates, served as the mouth of a well or cistern.

*Hall of the Busts, the continuation of that of the Statues.* 273. Alexander Severus. 274. Julius Cæsar. 276. Augustus. 280. Marcus Agrippa. 288. Marcus Aurelius. 293. Menelaus. Colossal mask in *rosso antico*, on a pedestal of nero antico marble, valuable for the rare material. 299. A colossal head of Jupiter Serapis, in basalt. 302. Julia Mammoëa. 304. Caracalla. 306. Augustus, at an advanced age, remarkable for the circlet round the head. The cameo worn on the forehead is supposed to be a portrait of Julius Cæsar. 307. Septimius Severus. 308. Nero, as Apollo. 311. Otho. 350. Livia Drusilla, 4th wife of Augustus. 353. Julia, daughter of Titus. 357. Antinous. 361. Hadrian. 359. Sabina his wife. 383. Bust in porphyry of the Emperor Philip the Younger. 325. Colossal statue of Jupiter seated, holding the thunderbolt; on the pedestal a bas-relief of Silenus and a Faun. 382, 384. Two unique representations in marble of the Organs of Respiration, interesting as showing the knowledge of the ancients in human anatomy. 393. An expressive group of half-figures of an aged man and his daughter, called without any authority Cato and Portia. 421. Cinerary urn of Oriental alabaster found on the site of the *Bustum*, near the Mausoleum of Augustus, in the Piazza San Carlo in Corso: it is supposed to have contained the ashes of some member of the Imperial family not deposited in the mausoleum, as was the case of those who met with a violent death, like Agrippina, Tiberius, Gemellus, &c., whose inscription, under the statue of L. Verus (420), instead of stating he was burned here, has upon it "hic situs est." Of the numerous other

busts in these chambers, there are scarcely any which have been identified with certainty.

*Cabinet of the Masks* (9), remarkable chiefly for the scenic masks in mosaic forming the floor, which, as well as the beautiful border that surrounds them, were found in the Villa Adriana; they have been much restored. 433. A faun in rosso antico, from the same place. 431. Diana Lucifera. 432, 444. 2 good bas-reliefs of the Labours of Hercules. 428. The apotheosis of Hadrian. 436. A square tassa in rosso antico. 439. A Sella balnearia of the same material, formerly in the Lateran palace. In the niches, besides the satyr already mentioned, are statues of—443. Adonis; 438. Minerva; 442. Ganymede; and 429. Venus coming out of the bath. Re-entering the Hall of the Animals, from its centre opens

*The Hall of the Muses* (10), adorned with 16 Corinthian columns found in Hadrian's villa. Nearly all the statues and busts were found in the villa of Cassius at Tivoli. The mosaic pavement contains some interesting fragments. That of a tiger was found in the March of Ancona, the head of Medusa near the arch of Gallienus, and the theatrical figures, at Porcareccia, near the site of ancient Lorium. Some of the Hermes of the philosophers and great men of antiquity have their names inscribed in Greek characters; they are highly interesting as portraits. The Muses are also fine characteristic figures. 498. Epicurus. 499. Melpomene. 500. Zeno. 502. Thalia. 503. Æschines. 504. Urania. 505. Demosthenes. 506. Clio. 507. Antisthenes. 508. Polymnia. 509. Metrodorus. 510. Alcibiades, found on the Cælian. 511. Erato. 512. Epimenides. 514. Calliope. 515. Socrates. 516. Apollo Musagatus. 517. Themistocles. 518. Terpsichore. 519. Zeno. 520. Euterpe. 521. Euripides. 523. Aspasia, with the name: this unique bust was found at Castro Nuovo, near Civita Vecchia. 524.

Sappho. 525. Pericles, very fine and full of expression. 529. Bias. 530. Lycurgus. 531. Periander. 489, 497, 526, and 527. Four headless Hermes, bearing the names of Thales, Cleobulus, Solon, and Psittacus.

*Rotonda or Circular Hall*, built by Pius VI. from the designs of Michel-Angelo Simonetti. In the centre is a grand basin in porphyry, 41 ft. in circumference, found in the Baths of Diocletian. It stands on the fine mosaic pavement found at Otricoli in 1780, representing the head of Medusa in the centre, with the battle of the Centaurs and the Lapithæ; wreaths of flowers and fruit and groups of sirens, all in concentric bands around. On each side of the entrance are 2 colossal hermes, found in Hadrian's villa, representing Tragedy and Comedy. Round the hall are statues and colossal busts in the following order, beginning on the rt. hand:—539. Jupiter, found at Otricoli, very fine. 540. Group of Hercules and Telephus, or of Ajax and Telamon, discovered near the Theatre of Pompey. 541. Faustina, wife of Antoninus Pius, from Hadrian's villa. 542. A veiled Augustus. 543. Bust of Hadrian, found in his mausoleum, a work of very fine sculpture, perfectly entire, interesting as a work of art, and as a grand intellectual head; it is supposed to have belonged to the colossal statue of the Emperor that stood in the vestibule of his tomb (see p. 67). 544. Statue of a draped female, restored as Ceres. 545. Colossal bust of Antinous, from Hadrian's villa. Heroic statue of Antoninus Pius, with an interesting bas-relief on the pedestal of the Games in the Circus. 547. The Ocean, by others called the Sea Divinity Glaucus, a colossal hermes. 548. Statue of Nerva. 549. Colossal head of Serapis. 550. The colossal statue, called the Barberini Juno, of an excellent sculpture. 551. Claudius, crowned with oak-leaves. 554. Julia Pia, wife of Sept. Severus. 553. Plotina. 540. Hercules carrying the young Ajax. 552. Juno Sospita, or Lanuviana, with the goatskin shield,

and sandals. 555. Bacchus and a faun, with a tiger. 556. Bust of the Emperor Pertinax. Opening out of the Rotonda is the

*Hall of the Greek Cross*, built from the designs of Simonetti, a noble hall, with one of the finest modern doorways, ornamented by 2 colossal Egyptian statues in red granite, found in Hadrian's villa; they serve as Caryatides to support the massive entablature. The pavement is composed of ancient mosaics, with arabesques and a head of Minerva in the centre, found among the ruins of Cicero's villa at la Rufinella, below Tusculum. The principal objects in this hall are the 2 immense sarcophagi of red Egyptian porphyry, the largest known, and probably the largest ever made out of that material. One of these (566) is the **SARCOPHAGUS OF CONSTANTIA**, the daughter of Constantine, found in the tomb erected to her by the emperor near the church of S. Agnese fuori le Mura. It is ornamented with bas-reliefs representing a vintage, a Christian as well as a bacchanalian emblem. Constantia died A.D. 354, and, although the style of sculpture indicates that decline of art which is evident in all the works executed in the time of Constantine, some antiquaries are disposed to consider it older than the 4th century. Paul II., shortly before his death, had begun to remove it from the tomb to serve as his own monument in the Lateran. Sixtus IV., his successor, restored it to its original position, but it was ultimately brought to the Vatican by Pius VI. as a companion to the **SARCOPHAGUS OF THE EMPRESS HELENA**, 589. This interesting sarcophagus exhibits a better style of art than that of St. Constantia; it is covered with high-reliefs representing a battle, with the capture of prisoners and portraits of Constantine and his mother; the cover is ornamented with figures of Victory and festoons of flowers and fruit. It was found in the tomb of St. Helena, our countrywoman, now called the Torre Pig-

nattara, beyond the Porta Maggiore, and was removed by Anastatius IV. to the Lateran, from where it was brought to this museum by Pius VI. The sarcophagi of Sta. Constantia and Sta. Helena were so much mutilated when removed to the Vatican as to require extensive restorations, especially the latter, owing to the high-reliefs with which it is covered; its restoration required the labour of 25 artists during as many years, in consequence of the great hardness of the material, and the excessive difficulty of working it, and cost upwards of 90,000 *scudi*—very nearly 20,000*l.* sterling. The most remarkable statues in this hall are—571. Euterpe with the lyre. 572. Didius Julianus; 585. Marciana, the sister of Trajan; 597. A veiled Augustus as Pontifex Maximus. The 2 Sphinxes (581, 582) in grey granite were found near the Vatican. Behind the sarcophagus of St. Helena is a curious cippus, found in the ruins of a villa near Tivoli, bearing the name of Syphax king of Numidia, who was brought to Rome by Scipio Africanus to grace his triumph. There is much doubt as to its authenticity; indeed by some it has been pronounced to be an absolute forgery. Livy refers to the statement of Polybius that Syphax was led in triumph, and contends that he died previous to that event at Tibur; at the same time admitting that Polybius is an authority by no means to be slighted. As it is clear from this that the circumstances attending the death of Syphax were doubtful in the time of Livy, it would be useless to attempt to reconcile them with this inscription. It is, however, worthy of remark that his death is placed by that historian at Tibur, where this monument was discovered in the 15th century. The principal facts it relates are the death of Syphax in captivity at Tibur in his 48th year, and the erection of this monument by P. C. Scipio. The following is a copy of the inscription:—**SYPHAX NUMIDIÆ REX—A SCIPIONE AFRC. JUR. BEL. CAUSA.—ROM. IN TRIUMPH. SUM. ORNU. CAPTIVS**

PERDUCTUS.—IN TIBURTINO TERRI RELIGATU—SUAMQUE SERVIT V IN ANI REVOL—SUPREMAM D CLAUSIT—ETATIS ANN. XLVII. M.V.D.XI. CAPTIVITS V. OBRUT — P. C. SCRIPTO CONDITO SEPUL. On the wall above this is a finely-engraved inscription recording the restoration by the Empress Helena of her Thermæ, near Sta. Maria Maggiore. At the bottom of the stairs is (600) a recumbent statue of a river god, supposed to represent the Tigris; the restorations of the head, right arm, and left hand are attributed to Michel Angelo: and on the landing-place, near the entrance to the Museo Gregoriano, bas-reliefs (604) of Cybele enthroned, and of (605) a Dacian prisoner; and 2 columns of the rare black Egyptian porphyry.

*The Hall of the Biga*, a circular room, so called from the ancient chariot on 2 wheels in white marble which stands in the centre of it. It has two horses yoked to it, and seldom fails to receive the admiration of travellers; but unfortunately, it derives nearly all its beauty from the art of the restorer. The seat of the car, and the body of one of the horses, are the only parts which are ancient, and even these were found in different places; the wheels, the second horse, and all the remaining portions, are modern additions. In the niches and round the room are statues of—608. The bearded Bacchus, or Sardanapalus, with the name in Greek characters engraved on the mantle. 611. Alcibiades, with his foot resting on his helmet. 612. Colossal statue of a veiled personage in the act of sacrificing. 614. Apollo, with his lyre. 613, 617. Sarcophagi, with reliefs of horse and chariot races in the circus, the riders and drivers being genii. 615. A Discobolus, in the act of hurling the *discus*; supposed to be a copy of the bronze original by Naukydes, found by our countryman Gavin Hamilton near the tomb of Gallienus on the Via Appia: the head unfortunately was wanting, and has been replaced by another, however antique.

[Rome.]

616. Statue of a warrior, called Phocion. 618. A repetition of the DISCOBOLUS OF MYRON, whose name is engraved on the trunk of the tree close to which he stands; found at the Villa Adriana. The arm, right leg, and head are restored; it is consequently less perfect than that in the Palazzo Massimi. 619. An auriga, or charioteer of the Circus. 620. A philosopher holding a scroll—the head is supposed to be that of Sextus of Cheronea, the uncle of Plutarch. In front is a sarcophagus with the race of Pelops in relief.

*Gallery of the Candelabras*, a fine hall nearly 300 ft. long, erected by Simonetti, in the reign of Pius VI., on what was once an open gallery. It derives its name from several ancient candelabras placed in it; it is divided into 6 compartments separated from each other by columns of alabaster from la Tolfa, near Civita Vecchia, and other precious marbles. Besides several interesting specimens of ancient sculpture, it contains a series of modern urns, sculptured in different species of porphyry and granite, to illustrate the materials derived from the harder rocks used by the ancients. The following are the most remarkable objects in this gallery:—*Hall I.*—Nos. 2 and 66, trunks of trees with birds'-nests; several torsos, amongst others—7. a very fine one of a Bacchus, in Parian marble. 52. A recumbent figure of a Faun, in fine green basalt. *Hall II.*—74. A satyr, with a Faun extracting a thorn from his foot. 81. An Ephesian Diana, from the Villa Adriana. 82. Sepulchral urn; the bas-reliefs representing the death of Agamemnon and Cassandra, by Egisthus and Clytemnestra. 84. Handsome cinerary urn of Titus Geminus Stella, a centurion. 90. A tassa supported by 3 kneeling figures, bearing wine-skins on their shoulders. 112. Sarcophagus with bas-reliefs of the story of Protesilaus and Laodimnia. *Hall III.*—All the objects in this division were discovered in 1827, at Tor Marancio, on the Via Ardentina, 3 m. from the Porta di San Sebastiano, dur-



ing excavations made by the Duchess of Chablais on the site of an extensive Roman villa of the time of Commodus, which belonged to a certain Numasia Procula. They were presented by the discoverer to the Vatican, with the frescoes of Myrrha, Pasiphæ, &c., now in the hall of ancient paintings in the Library. 131. A mosaic forming a part of the floor of one of the apartments, probably the dining-room, representing groups of fish, prawns, sepia, dates, grapes, asparagus, &c. 140. Bust of Socrates. 141. Statue of a Bacchus with a panther. 153. Another Bacchus holding a vase, in Parian marble. 8 small ancient frescoes let into the wall. 143. Head of an idiot. *Hall IV.*—173. Sarcophagus, with reliefs of Bacchus and Ariadne. An old fisherman, called Seneca, by Winklemann. 198. A fine vase, standing on a puteal, on which is a bas-relief representing Charon landing souls from his bark. 179. A large marble vase, also upon a puteal, sculptured with vines and Bacchanalian subjects. 204. A fine Sarcophagus, with reliefs of Diana and Apollo destroying the children of Niobe. 208. Statue called the young Marcellus, found at Otricoli. 203. An *Amorino*. *Hall V.*—222. Statue of a female running, the drapery in the Etruscan style. 231. Comic figure wearing a mask. Several cippi with inscriptions. *Hall VI.*—250. Vase in white marble with Neptune and sea-horses. 255. Large oval urn, with vine-leaves and grapes in relief, and handsome handles. 259. A Faun. A milestone of the time of Maxentius, marked V., and supporting a handsome marble urn (266) with Cupids engaged in the vintage in relief. 264. Statue of one of the sons of Niobe. 269. Sarcophagus representing the rape of the daughters of Leucippus by Castor and Pollux.

THE ETRUSCAN MUSEUM, or *Museo Gregoriano* (to be seen every day except Mondays, from 10 till 2, on application to the Custode, at the entrance of the Museo Chiaramonti; it is only open to the public on Thursday

in the Holy week, in consequence of many of the objects not being yet enclosed in presses, and serious injury having occurred to some of them from an over-crowded attendance), one of the most interesting departments of the museum, created entirely by the late Pope, whose memory will ever be honoured by the student of Etruscan antiquities, for the zeal and liberality with which he added these valuable objects of art to the treasures accumulated in the Vatican by his predecessors. Many of them would have been dispersed, perhaps irrecoverably lost, if Gregory XVI. had not secured them for the museum. They have been arranged in a series of 13 rooms. The first contain a collection of terra-cotta monuments, sarcophagi with recumbent figures, and other remains, which it would require a volume to describe in detail. Our limits, therefore, will only allow us to point out the most remarkable objects in each chamber, referring the visitor to Dennis's 'Cities and Cemeteries of Etruria,' where most of the objects in the collection are very accurately noticed. *First Chamber, or Vestibule (4).*—In the walls of this apartment are placed numerous portrait heads, found in different Etruscan sites. The 3 recumbent and full-length figures in terra-cotta formed the lids of sarcophagi found near Toscanella. The 2 horses' heads in *nenfro* (volcanic tufa) were found over the entrance to a tomb at Vulci. *Second Chamber.*—This narrow corridor contains two large tombs, one in travertine, remarkable for its fine recumbent bearded figure and its bas-reliefs in low archaic character, representing a man in a chariot, a procession of musicians, &c., the figures of which have been painted red, the colour still perfect: the other large urn, without a lid, has also interesting reliefs: an extensive series of cinerary urns in terracotta, and alabaster urns chiefly from Volterra and Chiusi, with recumbent figures on their lids, and decorated in front with the popular mythological sculptures which we have mentioned as characteristic of these

urns in our descriptions of Chiusi and Volterra. *Third Chamber.* The most remarkable objects in this room are the interesting series of small hut urns, upon the shelves in the corners, still containing the ashes of the dead, and formerly supposed to be inscribed with Oscan characters. They were incorrectly described as having been found some years back under a bed of volcanic tufa between Marino and Albano, and are considered to represent the huts inhabited by the Latin tribe to which they belonged. Independently of their high antiquity, they are extremely curious as illustrations of a style differing from all other sepulchral monuments which have come down to us. A large sarcophagus standing in the centre of the room, found at Tarquinii in 1834; on the lid is a male beardless figure holding a scroll, the 4 sides are ornamented with reliefs representing the story of Clytemnestra and Ægisthus, of Orestes persecuted by the Furies, of the Theban brothers, and of Clytemnestra immolated to the Manes of Agamemnon; head of a Medusa in nefro; and a slab from Todi, with bilingual inscriptions in Latin and Umbrian. *Fourth Chamber.* In the centre of this room is a statue of Mercury in terra-cotta, found at Tivoli, elegantly proportioned; it is supposed to be of Roman workmanship. Among the other objects are a terra-cotta urn found at Toscanella, bearing the recumbent figure of a youth with a wound in his thigh and a dog at his feet; fragments of 3 female statues found in excavating the tunnel of Monte Catillo near Tivoli; several small urns; an extensive collection in terra-cotta bas-reliefs, amongst which one of Hercules destroying the Hydra, of the Roman period, and which shows that the artist had before him the ordinary Polypus or Octopus, in designing the anomalous classical monster; votive offerings, small portrait busts and profiles, with ornamented tiles, and Etruscan and Greek glass vessels and ornaments, &c. *Fifth Chamber* (5). This and the three next chambers contain

the Vases and Tazze. The collection comprises examples of all the known varieties of Etruscan workmanship, the elegant forms of Magna Græcia and the Campania contrasting with the peculiar outlines of those which belong more particularly to Etruria. Here are collected the light yellow vases, with particoloured griffins, sphinxes, and mythological animals, in which we trace Etruscan art to its Egyptian origin; mostly from the tombs at Cervetri. In another part we see the pure red vases with black figures, marking the period when Etruscan workmanship was independent of Egyptian influence: in another we find examples in which the manufacture attained its highest perfection, as shown in the black vases with red figures, where the skill of the designer has realised the most beautiful forms. The black vases of Sarteano and Volterra, and the red ones of Arezzo, all with reliefs may also be recognised. Amongst the great number of vases may be particularised one found at Vulci, with particoloured figures on a pale ground, representing Mercury presenting the infant Bacchus to Silenus; and the celebrated Poniatowski vase, representing Triptolemus sent by Ceres to instruct in agriculture. In a corner near the window of the first room of the vases is a humorous representation of Jupiter serenading Alcmena seated at a window, and Mercury carrying a ladder on the opposite side to assist his father—as Mr. Dennis says, the scene is worthy of ‘Punch.’ In the recesses of the windows which look out on the Giardino della Pigna are some small Etruscan objects, and a few good specimens of coloured glass, similar to that of Magna Græcia. *Sixth Chamber* (6). Large square hall, containing fine vases, of which the 5 most important are placed on pedestals in the centre. Three of these were found at Vulci, and 2 at Cervetri. Of the Vulci vases, one represents Apollo attended by 6 Muses; another, of great interest and beauty, represents, on one side, Achilles and Ajax playing at the modern game of

*morra*, the *diniscatia digitorum* of classical gamesters, the names of these personages being inscribed in Greek letters, as well as the numbers that are issuing from their mouths; and, on the other side, Castor with his horse and dog; the 3rd represents the death of Hector, and is also remarkable for its beauty. Of the 2 Cervetri vases, one of globular form represents, in 4 rows, chimæras, wild boars, lions, &c., and the combat of Greeks and Trojans over the dead body of Patroclus; the other, on one side, Peleus and Thetis receiving the dead body of Achilles; on the opposite, Bacchus driving a quadriga. *Seventh Chamber (7)*. A large semicircular gallery corresponding to the hemicycle of the Giardino Belvidere outside. Along the walls are arranged some of the very fine painted vases of the collection; in 3 of the niches are the larger Amphoræ, one from Ruvo; the finest perhaps is that in the central niche, representing a meeting between Minerva and Hercules; another, the last interview between Hector and Hecuba; two prize vases, one of which, allusive to a cock-fight, shows Minerva surrounded by the combatants; another the contest between Cycnus and Hercules, where Minerva and Mars appear acting as seconds. *Eighth Chamber: Hall of the Tazze (8)*. A long gallery containing a large number of vases and tazze arranged on shelves. A few of them were found in Magna Græcia and among the Sabine hills, but by far the greater number are from Vulci and Cervetri. The collection of tazze in this and the 2 preceding rooms is perhaps the most interesting in the museum; it contains numerous specimens of the highest rarity and beauty, many of which can hardly be surpassed in size, in delicacy of form, or in the interest of the subjects painted upon them. Two of the most beautiful had been mended when discovered, a proof of the value set upon them by the Etruscans themselves. The subjects present us with a complete epitome of ancient mythology; we recognise most of the deities with their sym-

bols, many well-known episodes in the Trojan war and the siege of Thebes, the labours of Hercules, the history of Theseus, gymnastic exercises and games, races, combats, nuptial processions, and religious rites. The collection of pateræ and goblets, found chiefly at Vulci, is perhaps unrivalled; the most remarkable have been illustrated in the work entitled the 'Museo Gregoriano.' Some of these pateræ are most interesting for the subjects represented on them, and as works of art: one representing the Dragon vomiting Jason; the rape of Proserpine; another the young Mercury as a cattle-stealer; and a third, Ajax bearing away the body of Achilles, may be particularized. The press in this hall contains some good examples of black ware, and a remarkable painted vase found at Vulci, representing Menelaus hastening to avenge himself, on entering Troy, upon Helen, when he is arrested by Love, who appears between them as a winged figure bearing a wreath, on which the warrior lets fall his sword before the goddess of Persuasion, and Helen flies to Minerva for protection. The name of each personage is inscribed in Greek characters. The bust of Gregory XVI. in this hall is by Cav. Fabris, the present Director of the museum. *Ninth Chamber (9)*, containing the Bronzes and Jewellery. The collection of bronzes in this chamber is most interesting, indeed almost unique. On entering the room the attention is at once arrested by the bronze bier, or funeral couch, with 6 legs, found at Cervetri, the ancient Cære, in the sepulchre which was excavated in 1826 by Monsignore Regolini and General Galassi, from whom it derived the name of the Regolini-Galassi tomb, as will be described in our account of Cervetri. Near it are several tripods, each supporting a caldron decorated with dragons' and lions' heads, and a bronze tray, supposed to have served as an incense-burner. Among the other treasures of this chamber may be mentioned the statue of a boy wearing the bulla,

found at Tarquinii, having an Etruscan inscription on the left arm;—a statue of a warrior in armour, found at Todi in 1835; the helmet is a restoration, the coat of mail, which is beautifully worked, bears an Etruscan or Umbrian inscription on the girdle, supposed to be the name of the artist;—a very beautiful *cista mistica*, found at Vulci, with handles formed of female figures riding upon swans, and decorated with exquisite reliefs representing the combat of Achilles and the Amazons; this *cista* contained, when found, various articles of a lady's toilette, hair-pins, rouge, 2 bone combs, a mirror, now preserved in one of the glass cases in the recess of the window, &c.;—a small statue of Minerva, winged, with an owl in her hand, found at Orte;—several braziers from Vulci, with tongs, rakes, and shovels;—a statue of an Aruspex, in his sacrificial costume, with an Etruscan inscription on his left thigh, found near the Tiber;—a war chariot of Roman times, found amongst the ruins of the Villa of the Quintilii, on the Via Appia; it is elaborately ornamented, and, with the exception of the pole and wheels, which are modern restorations, it is so perfect, that doubts of its antiquity were long entertained. By the side of the car are 2 fragments of colossal statues: the one, a portion of an arm, found in the harbour of Civita Vecchia, and is considered to equal any ancient work in metal which has come down to us; it probably belonged to the colossal statue of Trajan, represented as Neptune, which existed there; the second, a portion of the tail of a gigantic dolphin found at the same time, and supposed to have formed a part of the same colossal marine group. Arranged round the walls are several circular shields in bronze, found in the Regolini-Galassi tomb with the objects already described; some of them are 3 ft. in diameter;—another shield found at Bomarzo, of the same size, with a lance-thrust though it, and its wooden lining and leather braces still perfect; a bronze hand studded with gold nails; several

helmets, spears, battle-axes, cuirasses, greaves, and other pieces of armour; a very curious bronze vizor; a long curved Etruscan trumpet or *piticus*, such as we see represented in the painted bas-reliefs of the tombs at Cervetri; some fans: numerous beautiful candelabra, of great variety of form; and an almost countless collection of *specchj*, or mirrors, many of which are highly polished, some gilt on the concave sides, and others ornamented with engraved figures or inscriptions. In cases placed in different parts of the room are most curious collections of household utensils—flesh-hooks, cups, caldrons, strainers, jugs, locks, weights, handles of furniture richly ornamented; a series of idols in black earthenware, found at Cære; small figures of animals; comic masks; strigils, or scrapers, used in the baths; hair-pins; coins; stamped clay-pieces, supposed to be Etruscan money; a pair of jointed clogs, the frame-work of bronze, with a wooden lining, found at Vulci; writing implements of various kinds; and last, though not the least in interest, an *Alphabet*, scratched on a vase, or ink-bottle, of common terra-cotta, and arranged in single letters and in syllables, so that it might serve both as an alphabet and a spelling-book. This remarkable relic was found in one of the tombs of ancient Cære; it has 25 letters, supposed to be of the Pelasgic character, read, unlike the Etruscan, from left to right. Lepsius regards it as the most ancient known example of the Greek alphabet and its arrangement, and the letters as the most ancient forms of the Greek characters. Among its other peculiarities, the letters *Eta* and *Omega* are altogether wanting, while we find the *Fau* and *Koppa*. The *Jewellery* is contained in a stand in the centre of the room, which revolves on a pivot for the convenience of visitors. The compartments into which it is divided contain a miscellaneous collection of gold ornaments, most varied and beautiful. The extent of the collection is surprising when it is considered that most of the objects in it were found in the single Regolini-Galassi tomb at Cervetri. The gold

and silver filigree of Genoa, the chains of Venice and Trichinopoly, do not surpass them in minuteness of execution, and rarely approach them in taste. The patterns of the female ornaments are exquisitely beautiful, and might be worn as novelties in any court of modern Europe. In one compartment are wreaths for the head, chaplets for the priests and magistrates, and bands for the female head-dress; some are simple fillets, while others are composed of leaves of ivy, myrtle, and olive, most delicately wrought. In other compartments are necklaces, bracelets, earrings, and armlets of solid gold, in every variety of pattern; many of them are elastic, and several are in the form of a serpent, either single or coiled. The bullæ, or amulets, worn on the breast, are of large size, and elaborately worked. The rings are of various kinds; some are set with precious stones, others are jointed, others are simply composed of scarabæi set on a swivel. The earrings are even more varied in their patterns; some consist of a single stone set in gold, while others are in the form of a ram's head, a bird, or other animals. The fibulæ for fastening the toga, the chains for the neck, the gold lace, &c., are so beautiful and minute in workmanship, that modern skill can produce few specimens of equal delicacy. One of the most remarkable objects in this table is the embossed breastplate of the warrior buried in the sepulchre. It is of gold, with fibulæ of an elaborate description. Among the silver articles are cups and vases, decorated with reliefs of an Egyptian character, some of which are inscribed with the name "Larthia" in Etruscan letters. In an adjoining glass case is a collection of Roman bronzes and glass, discovered at Pompeii in 1849 during an excavation at which Pius IX. was present; there are some good pieces of window-glass, a marble bas-relief of Alexander and Bucephalus, and an iron spade similar in form to those used at this day in England. *Tenth Chamber.* A passage containing a series of Roman water-pipes

in lead, dug up near the aqueduct of Trajan, close to the Porta Aurelia; a bronze statue of a boy found near Perugia, having an Etruscan inscription on the leg, and holding a bird in his hand; and an Etruscan urn, with an inscription, from Vulci, leads us to—*Eleventh Chamber, or of the Tombs* (10), in which are preserved copies upon canvas of the paintings discovered in the principal tombs of Tarquinii, and in the Painted Tomb of Vulci; they do not give the complete series of any single tomb, but are a selection of the choicest subjects. The Etruscan paintings here copied are noticed in our account of Tarquinii, at the close of this volume. The Vulci paintings are from one of the few painted tombs discovered on that site. As this tomb is now entirely destroyed, and as the paintings at Tarquinii are rapidly perishing from damp and exposure to the atmosphere, these copies are of great value as representations of costume and domestic manners. On one we see a boar-hunt, with huntsmen in full chace; in another a horse-race, with the judges, the stand, the prize, and all the anxiety of the start; on a third is represented a death-bed scene of touching interest; on others are various dances, games, funeral feasts, and religious ceremonies. This room also contains several red and brown fluted jars for oil and wine from Veii and Cære; a sarcophagus in the form of an Ionic temple, with an inscription recording the name of Tanaquil (Thanchvilus); an inscribed cippus in the form of a millstone; earthen braziers; some specimens of Etruscan sculpture in marble; an inscription of A. D. 305 found at Vulci, interesting as fixing the name of the site, &c.—Returning through the Hall of the Bronzes, is the *Twelfth Chamber*, off which is a facsimile of an unpainted tomb; it is entered by a low door, and guarded on each side by lions couchant from Vulci. It is divided in the interior into 2 vaulted cells with 3 couches of rock, on which the bodies were placed, while on the walls are hung

vases, tazze, and other objects of domestic use. In a glass case in the centre of this chamber are several handsome vases in bronze, some of a peculiar yellow metal, one a kind of *patera*, with an Etruscan inscription. Most of these objects were found last year in a tomb of the family of the Herennii, near Bolsena. The singular bronze vase in the form of two cones, placed over this case, joined by their summits, was found in the Regolini-Galassi tomb at Cervetri.

THE EGYPTIAN MUSEUM, entered from the Museo Chiaramonti and Hall of the Greek Cross, although inferior to many similar collections N. of the Alps, presents much interest. It was commenced by Pius VII., by a collection purchased from Andrea Gaddi, and with various Egyptian antiquities formerly in the Capitoline and other museums: numerous additions have been made to it since then. It consists of 10 rooms, placed underneath the Etruscan collection. *First Room*.—Sundry Cuphic and Arabic inscriptions on the walls; a model of the great Pyramid, and some Steles. *Second Room*. Several papyri in frames. *Third Room*.—Surrounded with glass cases containing small figures in stone and earthenware of Egyptian divinities. *Fourth Room*.—The smaller Egyptian bronzes, &c. *Fifth Room*.—Egyptian divinities, scarabæi, &c. *Sixth Room*, or semicircular hall, corresponding to the hemicycle of the Giardino della Pigna outside, surrounded by mummies and mummy-cases, and statues of the larger Egyptian divinities in granite and basalt. *Seventh Room*.—Smaller Egyptian divinities in stone, and a collection of Canopi and vases in oriental alabaster. *Eighth Room*.—A large hall, containing for the most part Roman imitations of Egyptian statues, for the most part from the Villa Adriana. They are not genuine Egyptian monuments, being merely copies of the time of Hadrian. Their interest, therefore, consists in being illustrations of the art and taste of the period: as a

work of art, one of the most remarkable is the colossal statue of Antinous, in white marble, and a recumbent figure of the Nile. *Ninth Room*—contains colossal statues of Egyptian divinities, chiefly of the lion-headed goddess Bubastes or Pasht. The two antique lions in granite formerly stood at the Fontana dei Termini, near the Baths of Diocletian. From the Cartouches which are engraved on them, they appear to date from Nectanebo I., in the beginning of the 4th centy. B.C. The large female statue between these lions is supposed to represent a daughter of Rhamses II. or Sesostris. In another part of the room are statues of Ptolemy Philadelphus and his wife Arsinoë, with hieroglyphical inscriptions; they formerly stood in the Palace of the Senators at the Capitol, and were discovered among the ruins of the gardens of Sallust. *Tenth Room*, opening near the Hall of the Greek Cross.—2 fine mummy-cases in green basalt, and 4 richly painted ones in wood.

Returning to the Gallery of the Candelabras, described at p. 193, we enter that of

The *Arazzi* or *Tapestries of Raphael*, which are arranged in a hall, preceding the Gallery of Maps. They are called *Arazzi*, from having been manufactured at Arras in Flanders. In 1515 and the following year Raphael designed 11 cartoons for the tapestries which Leo X. required to cover the walls of the Sixtine chapel. These cartoons were executed by Raphael himself, assisted by his pupil Francesco Penni; the English traveller will scarcely require to be informed that 7 of the number are preserved at Hampton Court Palace, having been purchased in Flanders by Charles I. The tapestries from these cartoons were worked under the direction of Bernhard van Orley, the pupil of Raphael, then resident in the Low Countries. Ten of the subjects represent the history of St. Peter and St. Paul; the 11th, of which all trace is lost, was the Corona-

tion of the Virgin, for the high altar. A second series of 13 tapestries was executed at a later period, and not altogether from the designs of Raphael: they represent various scenes in the life of Christ, and some among the number are so much inferior to the first series in design, that there is little doubt of their being by his scholars. During the sack of Rome by the Constable de Bourbon, in 1527, these tapestries were seriously injured and stolen from the Vatican: they were restored in 1553 by the Constable Anne de Montmorency, but some valuable portions of them were lost for ever. They were again carried off by the French in 1798, and were sold to a Jew at Genoa, who burnt one of them for the sake of the gold and silver threads used in the bright lights. The speculation fortunately did not pay, and the Hebrew offered to sell the remainder; when they were purchased for the government. During the siege of 1849 they were again exposed to injury from the fire of the French artillery. Two balls penetrated the gallery, but fortunately one fell on the floor, and the other at the foot of the "Miraculous Draught of Fishes." *First Series.*—The 10 subjects of this series have suffered much from time, and are greatly faded, but the beauty of their composition is imperishable, and, considering the difficulty of the material, they are worked with surprising fidelity to the original designs. In the Hall of the Arazzi, preceding the Gallery of Maps, erected by Pius VIII., are the following:—1. The Death of Ananias; on the margin below, the return of Cardinal de' Medici, afterwards Leo X., to Florence in 1512. 2. Our Lord delivering the keys to St. Peter; and below, the flight of Cardinal de' Medici from Florence in 1494, disguised as a Franciscan friar. 3. Paul and Barnabas at Lystra; and below, the Farewell of St. Paul and St. John. 4. Paul preaching at Athens. 5. Our Saviour appearing in the Garden to Mary Magdalene. 6. The Supper at Emmaus. 7. The Presentation in the Temple. 8. The Nativity.

9. The Ascension. 10. The Adoration of the Magi. 11. The Resurrection. 12. The Light of the Holy Spirit descending on the Apostles. 13. The Stoning of St. Stephen; and below, the return of Card. de' Medici to Florence as Papal Legate. 14. An Allegorical composition representing Religion between Justice and Brotherly Love, by Van Orley and other pupils of Raphael.

A second Hall, or that beyond the Gallery of Maps, is now closed to the public, but may be seen on application to the custode—1. Paul in prison at Philippi during an earthquake, which is here represented by a giant in a cavern beneath. 2. Paul healing the lame man in the Temple; below, Cardinal de' Medici made prisoner at the battle of Ravenna. 3. The Massacre of the Innocents, in 3 portions, part of the cartoons for which are now in our National Gallery. 4. The Miraculous Draught of Fishes; and below, the entrance of Card. de' Medici into the Conclave, where he was elected Pope Leo X. 5. The Conversion of St. Paul. 6. Elymas struck blind.

*The Gallery of Maps.*—This fine hall, 500 feet in length, is celebrated for its series of geographical maps of Italy and its islands, painted in the reign of Gregory XIII., 1572-1585, by Padre Ignazio Danti, afterwards Bishop of Alatri. They are interesting chiefly as illustrations of the geographical knowledge possessed at the period of the different provinces of the peninsula.

#### PINACOTHECA, OR GALLERY OF PICTURES.

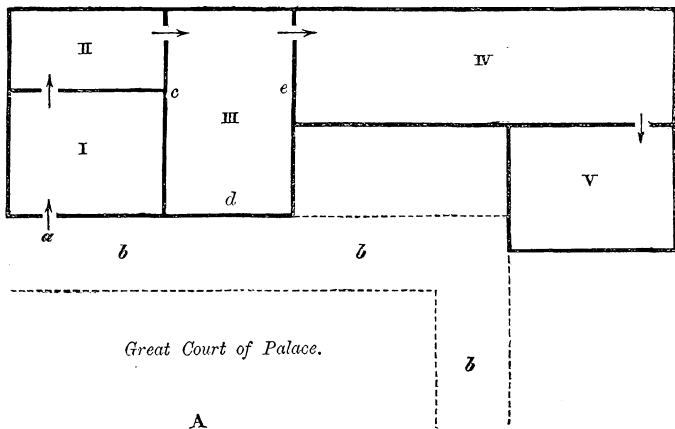
Although the Vatican Pinacotheca does not contain in all 50 pictures, it has more real treasures than any

collection in the world. The Transfiguration, the Madonna da Foligno, and the Communion of St. Jerome, are a gallery in themselves; it is rather an advantage, perhaps, that there are so few inferior works to distract the attention of the visitor from these chef-d'œuvres. The collection, which was formerly placed in a series of small, ill-lighted rooms at the extremity of the 2nd Gallery of the Arazzi, and between the latter and the Stanze of Raphael,

has been recently removed to a handsome suite of halls, forming part of the palace erected by Gregory XIII., and opening out of the upper Loggia, where the pictures are seen to much more advantage. Instead of simple numbers, as formerly, the painter's name and the subject of the picture are affixed to each.

The annexed plan will be useful to the visitor in following our notice of the contents of the Pinacotheca,

PLAN OF THE PINACOTHECA AT THE VATICAN.



a. Entrance.

b b. Upper Loggia of Palace.

c. The Communion of St. Jerome.

d. The Madonna da Foligno.

e. The Transfiguration.

Before the French invasion of the Papal States at the close of the last century, almost all the pictures in the Pinacotheca belonged to churches from which they were carried to the Louvre; and on being restored in 1815, instead of being returned to where they formerly stood, were retained by Pius VII., acting on the advice of Cardinal Consalvi and

Canova, to form this now incomparable collection.

#### ROOM II.

*Leon. da Vinci.*—(I.) St. Jerome a sketch, or cartoon.



*Perugino*.—(II.) St. Benedict, S. Placido, and Sta. Flavia, formerly in the Benedictine ch. of S. Pietro de' Casinensi at Perugia, from which it was taken away by the French.

*Benozzo Gozzoli*.—(III.) A predella with the miracles of St. Hyacinthus in compartments.

*Raphael*.—(IV.) The Annunciation, the Adoration of the Three Kings, and the Presentation in the Temple: 3 exquisite little pictures in Raphael's early manner, which originally formed the predella of the Coronation of the Virgin (No. XXVII.) in the 3rd room.

*Andrea Mantegna*.—(V.) A Pietà, an excellent and expressive picture, formerly in the Aldrovandi Palace at Bologna.

*Fra Angelico da Fiesole*.—(VI.) The legend of St. Nicholas of Bari represented in two predella pictures, formerly in the sacristy of S. Domenico at Perugia, from which they were carried by the French to Paris, where the third still remains.

*F. Francia*.—(VII.) The Virgin and Child, with St. Jerome.

*Raphael*.—(VIII.) The 3 Theological Virtues, or Faith, Hope, and Charity, beautiful circular medallions; these lovely subjects formed the predella to Raphael's picture of the Entombment now in the Borghese Gallery.

*Benvenuto Garofalo*.—(X.) The Holy Family; the Madonna and Child; St. Joseph and St. Catherine; formerly in the Picture Gallery of the Capitol.

*Carlo Crivelli*, one of the old Venetian masters.—(XI.) The dead Christ,

the Mater Dolorosa, with St. John and the Magdalen.

*Guercino*.—(XII.) The Incredulity of St. Thomas, a fine composition; the head of the Saviour is particularly grand.

*Murillo*.—(XIV.) The return of the Prodigal Son.—(XV.) The Marriage of St. Catherine of Alexandria with the Infant Christ; a lovely picture. Both these paintings were recently presented to Pius IX. by the Queen of Spain. An inferior work, the Adoration of the Shepherds, lately placed in this room, is attributed to the same master.

*Guercino*.—(XVI.) St. John the Baptist, formerly in the Capitoline Collection.

### ROOM III.

*Domenichino*.—(XVII.) The COMMUNION OF ST. JEROME.—This magnificent work, the undoubted masterpiece of Domenichino, is generally considered second only to the Transfiguration of Raphael. The composition is remarkable for its unity and simplicity of action, which explain the subject at the first glance. It was painted for the ch. of the Ara Cœli, at Rome, but the monks quarrelled with Domenichino and put the picture out of sight. They afterwards commissioned Poussin to paint an altarpiece for the ch., and, instead of supplying him with new canvas, they sent him the St. Jerome to be painted over. He not only refused to commit such sacrilege, but threw up his engagement, and made known the existence of the picture, declaring that he knew only 2 painters in the world, Raphael and

Domenichino. To him therefore we are indebted for the preservation of this masterpiece of the Bolognese school. The painting afterwards belonged to the ch. of S. Girolamo delle Carita, from which it was removed to Paris. St. Jerome, who died at Bethlehem, is represented receiving the sacrament from St. Ephraim of Syria, who is clothed in the robes of the Greek Church: the deacon bearing the cup wears the dalmatica, and the kneeling attendant holds the book of the Gospels. Santa Paola, on her knees, kisses the hands of the dying saint. The Arab and the lion give variety to the composition, and identify it with the scene in which the action is laid.

*Raphael.*—(XVIII.) The *Madonna da Foligno*, painted originally for the high altar in the ch. of the Ara Cœli, and transferred in 1565 to the convent of Sant' Anna, or *delle Contesse*, at Foligno. It was executed about the time (1512) when Raphael commenced the frescoes in the Stanze. The Madonna is represented with the Child throned on the clouds, surrounded by cherubs. Below, on one side, is St. Jerome, recommending to her protection Sigismondo Conti, a native of the town, uncle of the abbess of Foligno, and secretary of Julius II., at whose cost it was painted. On the other side are St. Francis and St. John the Baptist. In the middle, between these two groups, is an angel holding a tablet, which is said to have borne an inscription recording the names of the donor and the painter, with the date 1512. In the background is the city of Foligno, with a bomb falling on it—an allusion, it is supposed, to the preservation of S. Conti during the siege of Foligno, or from lightning. This picture is one of Raphael's most remarkable examples for the expression of character: the angel is the personification of beauty, and the figure of Sigismondo Conti has all the reality of life. In the St. Francis we see the fervour of devotion combined with the expression of those heavenly as-

pirations which were the characteristics of his holy life. The picture was taken to Paris, where it was transferred to canvas (having been originally painted on wood), in doing which it was a good deal injured, and, what is still worse, considerably retouched; indeed, one of the arms of St. John appears to have been entirely repainted.

*Raphael.*—(XIX.) The TRANSFIGURATION, the last and greatest oil picture of the immortal master, and justly considered as the first oil painting in the world. It was undertaken, as Vasari tells us, to redeem his reputation, which had suffered from the numerous works whose execution he had intrusted to his pupils, and which were naturally inferior to those executed by his own hand. The Transfiguration was painted for the cathedral of Narbonne by order of Cardinal Giulio de' Medici, archbishop of that city, and afterwards Clement VII.; it was not completed when the illustrious artist was cut off by death at the early age of 37, and was suspended over the couch on which his dead body lay in state, and afterwards carried before it at his funeral, while the last traces of his master-hand were yet wet upon the canvas.

“And when all beheld  
Him where he lay, how changed from yesterday—  
Him in that hour cut off, and at his head  
His last great work; when, entering in, they  
look'd  
Now on the dead, then on that masterpiece—  
Now on his face lifeless and colourless,  
Then on those forms divine that lived and  
breathed,  
And would live on for ages—all were moved,  
And sighs burst forth and loudest lamentations.”  
*Rogers.*

For several years the picture was preserved in the church of S. Pietro in Montorio, from which it was removed to Paris by the French. On its return in 1815 it was placed in the Vatican, a compensation being granted to the church in the form of an annual stipend. The twofold action of the picture has been frequently criticised,

but it appears to be in perfect accordance with the intention of the painter to produce a work in which the calamities of life should lead the afflicted to look to Heaven for comfort and relief. In the upper part of the composition is Mount Tabor; the 3 apostles are lying on the ground, unable to bear the supernatural light proceeding from the divinity of Christ, who is floating in the air, accompanied by Moses and Elijah, as a personification of the power of the Lord and the source of Christian consolation. Below is a representation of the sufferings of humanity: on one side are 9 apostles; on the other a crowd of people are bringing to them a demoniac boy. His limbs are fearfully convulsed, and every countenance wears an expression of terror. Two of the apostles point upwards to indicate the only Power by whom he can be cured. "In the fury of the possessed," says Lanzi, "in the steady faith of the father, in the affliction of a beautiful and interesting female, and the compassion evinced by the apostles, he has depicted the most pathetic story he ever conceived. And yet even all this does not excite our admiration so much as the primary subject on the Mount. There the figures of the 2 prophets and the 3 disciples are truly admirable; but still more admirable is that of the Saviour, in which we seem to behold that effulgence of eternal glory, that spiritual lightness, that air of divinity, which will one day bless the eyes of the elect. In the head of the Saviour, on which he lavished all his powers of majesty and beauty, we see at once the last perfection of art and the last work of Raphael." The figure of the demoniac boy is said to have been finished by Giulio Romano, as well as a considerable part of the lower portion of the picture. The 2 ecclesiastics who are seen kneeling at the extremity of the mount in adoration of the mysterious scene are St. Julian and St. Lawrence, introduced at the request of Cardinal de' Medici, in honour of his father

Giuliano and his uncle Lorenzo the Magnificent.

#### ROOM IV.

*Titian.*—(XX.) The Madonna and Child surrounded by Angels, with various saints underneath; St. Sebastian, a fine figure, pierced with arrows; St. Francis with the cross, St. Anthony of Padua with the lily, St. Nicholas, St. Ambrose, and St. Catherine. The colouring of the St. Sebastian is of the finest kind, and the details of the dresses, &c., are elaborately worked. It was once semicircular at the top, which is said to have given it the effect it now appears to want: this upper part was removed, in order to make it a companion picture to the Transfiguration. In the middle is the inscription "*Titianus faciebat*," who painted it for the ch. of S. Nicola dei Frari at Venice.

*Moretto da Brescia.*—The Virgin and Child enthroned, between St. Jerome and St. Bartholomew, recently added to the collection, and a good specimen of the master.

*Titian.*—(XXI.) A Doge of Venice—probably A. Gritti—a fine portrait, formerly in the Aldrovandi palace at Bologna.

*Guercino.*—(XXII.) The Magdalen, restored by Camuccini; painted for the ch. of the Convertite in the Corso.

*Pinturicchio.*—(XXIII.) The Coronation of the Virgin: below, St. Francis kneeling with other saints and bishops in adoration, painted for the ch. of La Fratta in Perugia.

*Perugino.*—(XXIV.) The Resurrection, painted for the ch. of S. Francesco de' Conventuali at Perugia. The soldier flying in alarm is said to be a

portrait of Perugino, painted by Raphael, whom Perugino, on the other hand, has represented as a young soldier asleep.

*Giulio Romano and il Fattore*—(XXV.) *The Madonna di Monte Luce*, painted for the convent of Monte Luce near Perugia. It was ordered in 1505, when Raphael was in his 22nd year; but the multiplicity of his engagements did not allow him to do more for many years than make a finished study for the picture, which was in Sir Thomas Lawrence's collection. His occupations increasing, he had only commenced the upper part of the composition shortly before his death: it was afterwards finished by Giulio Romano and Francesco Penni. It bears all the evidence of inferior hands, and can scarcely be classed among the works of the great painter. The upper part, painted by Giulio Romano, representing Christ and the Virgin crowned in the heavens, is by far the best. The lower, representing the Apostles assembled round the tomb of the Virgin, is by Francesco Penni.

*School of Perugino*.—(XXVI.) *The Adoration of the Magi*: the Virgin and Joseph are kneeling on each side of the infant Saviour; in the background are the shepherds and the 3 kings. The greater part of the picture is supposed to be the work of Pinturicchio and Lo Spagna; the head of Joseph and the 3 kings are attributed to Raphael. Some critics attribute the whole picture to *Lo Spagna*. In the new arrangement of the gallery, this picture, called *il Santo Presepe*, is attributed to Raphael, Perugino, and Pinturicchio; it was painted for the ch. of La Spinetta near Todi.

*Raphael*.—(XXVII.) *The Coronation of the Virgin*, painted for the ch. of the Benedictines at Perugia. It is one of the earliest works of Raphael, and was executed during his residence at Città di Castello. The Madonna and the Saviour are throned in the heavens,

surrounded by angels bearing musical instruments. Below are the Apostles standing round the empty tomb, which seems to have suggested the idea imperfectly followed out by Francesco Penni in the picture just described. The *Predella* formerly attached to this picture is preserved in the first room (No. IV.).

*Perugino*.—(XXVIII.) *The Madonna and Child*, throned, with S. Lorenzo, S. Louis, S. Ercolano, and S. Costanzo in adoration. This picture was formerly in the Palazzo Comunale at Perugia.

*Sassoferrato*.—(XXIX.) *The Virgin and Infant Christ*.

*M. A. Caravaggio*.—(XXX.) *The Entombment of our Lord*, one of the finest specimens of light and shade, powerfully painted, but deficient in religious expression. It formerly stood in the Chiesa Nuova at Rome, and is copied in mosaic in the chapel of the Holy Sacrament in St. Peter's.

*Nicolo Alunno, or da Foligno*, a large Gothic altarpiece in several compartments: the Coronation of the Virgin in the centre; above an *Ecce Homo*, with Saints, Angels, and Cherubs on either side; the whole surrounded by portraits of the 6 Doctors of the Church; whilst on the predella below are the Apostles and 17 female Saints: painted in 1476, lately removed here from the Museum at the Lateran.

*Melozzo da Forlì*.—(XXXI.) Sixtus IV. with his cardinals and officers of state, giving audience; a fresco originally painted on the walls of the Vatican library, and removed by Leo XII. Many of the figures are portraits, and are full of character: the cardinal and prelate near the pope are his 2 nephews—Giuliano della Rovere, afterwards Julius II., in a Cardinal's dress, and Cardinal Pietro Riario in that of the monastic order to which he belonged. In the centre, the kneeling figure is

Platina, Prefect of the library of the Vatican and the historian of the popes. In the background are 2 young men; one, Giovanni della Rovere, brother of Julius II.; and the tallest, Girolamo Riario, nephew of Cardinal Pietro, who became celebrated in connection with the conspiracy of the Pazzi, and perished miserably in the castle of Forlì. This fresco was commissioned by him and by his brother the cardinal, to both of whom, while in possession of the sovereignty of his native city, Melozzo was indebted for encouragement and patronage.

*Nicolo Alunno*, another Ancona in 3 compartments; in the centre the Crucifixion with the 3 Marys, and on each side 2 Saints: also recently removed from the Lateran collection.

#### ROOM V.

*Valentin*.—(XXXII.) The Martyrdom of S. Processus and S. Martinianus, an imitation of Caravaggio by the ablest of his French pupils, but it seems hardly worthy of a place in this collection. It has been copied in mosaic in St. Peter's.

*Guido*.—(XXXIII.) The Crucifixion of St. Peter, a magnificent painting, classed among Guido's best works. It is said to have been painted in imitation of Caravaggio, and to have been so much admired that it procured him the commission for the Aurora in the Rospigliosi Palace.

*N. Poussin*.—(XXXIV.) The Martyrdom of St. Erasmus, the largest historical subject he ever painted. It is copied in mosaic in St. Peter's.

*Baroccio*.—(XXXV.) The Annunciation, frequently described as the masterpiece of Baroccio, who made himself an engraving of it. It is a beautiful composition. It formerly stood in one of the chapels of S.

Maria at Loreto, but was carried to Paris in 1797. On its restoration it was retained in Rome, in exchange for a copy in mosaic.

*Andrea Sacchi*.—(XXXVI.) The miracle of St. Gregory the Great.

*Baroccio*.—(XXXVII.) The Ecstasy of S. Michelina is considered as one of Baroccio's finest works. It was formerly in the ch. of S. Francesco at Pesaro.

*Paolo Veronese*.—(XXXVIII.) St. Helena, the mother of Constantine, with the Vision of the Holy Cross.

*Guido*.—(XXXIX.) The Madonna and Child in glory, with St. Thomas and St. Jerome; the heads are beautiful.

*Cesare da Sesto*.—(XL.) The Madonna della Cintura between S. John and S. Augustin, signed and dated 1521. The expression of the saints is very fine.

*Correggio*.—(XLI.) Christ sitting on the rainbow, with extended arms, surrounded by a host of angels: formerly in the Marescalchi Palace at Bologna.

*Andrea Sacchi*.—(XLII.) S. Romualdo. The saint and his 2 companions are represented in the act of recognising the vision of the ladder by which his followers ascend to heaven, typifying the glory of his new order.

#### STANZE OF RAPHAEL.

The Stanze are 4 chambers adjoining the loggia. Before Raphael's visit to Rome Julius II. had employed Luca Signorelli, Pietro della Francesca, Pietro Perugino, and other celebrated artists of the period, to decorate these halls. They were still proceeding with their task, when Ra-

aphael was summoned to Rome by the pope in order to assist them. He was then in his 25th year, which fixes the date in 1508. The first subject which he painted here was the *Disputa*, or the Dispute on the Sacrament, in the Camera della Segnatura. The pope was so delighted with it, that he ordered the works of the earlier masters to be destroyed, in order that the whole might be painted by him. A ceiling by Perugino, to which we shall advert hereafter, was preserved at Raphael's intercession as a mark of respect to his master, but all the other works were effaced, with the exception of a few minor paintings on some of the ceilings. Raphael immediately entered upon his task, and the execution of the work occupied the great painter during the remainder of his life, which was too short to allow him to complete the whole. Those subjects which were unfinished at his death were executed by his pupils. The prevailing idea, which may be traced throughout these paintings, is an illustration of the establishment and triumphs of the Church from the time of Constantine. The subjects of the loggia were intended to be the types of the history of the Saviour and of the rise and progress of the Church; and hence the connected series has an epic character which adds considerably to its interest, and in a great measure explains the subjects. Those which seem to have less connexion with this scheme, as Philosophy, Theology, &c., are supposed to have been executed before Raphael had conceived the idea of making the whole work subservient to a comprehensive cycle of Church history. With the exception of the 2 figures of Meekness and Justice in the Sala di Constantino, all the paintings are in fresco. A few years after they were completed they were seriously injured during the sack of Rome by the Constable de Bourbon, whose troops are said to have lighted their fires in the centre of the rooms. In the last century they were carefully cleaned by Carlo Maratta; but the smaller compositions underneath the principal sub-

jects were so much obliterated that he found it necessary to repaint many of them.

The Stanze are now entered, on public days, from the Loggia of Raphael, and on others from the Antecamera delle Stanze at the head of the great stairs. The order in which they thus stand is—the Sala di Constantino, the S. di Eliodoro, the S. or Camera della Segnatura, and the S. del Incendio del Borgo; but it will be better for the visitor to follow the reverse arrangement, as more chronological, although not strictly so.

The Camera della Segnatura, as we have already mentioned, was the first painted; the Stanza of Heliodorus and the S. del Incendio the next; and the Sala di Constantino the last, after the death of Raphael, and by his scholars.

I. The *Stanza of the Incendio del Borgo*.—The subjects of the paintings in this room are the glorification of the Church, illustrated by events in the history of Leo III. and Leo IV. The selection of these pontificates is supposed to be complimentary to the name of the then reigning pontiff, Leo X. The roof is remarkable for the frescoes of Perugino, which Raphael's affection for his master would not allow him to efface when the other frescoes of the early painters were destroyed to make room for his works. It contains 4 circular paintings, representing the Almighty surrounded by angels, the Saviour in glory, the Saviour with the Apostles, and his glorification between Saints and Angels. The walls are partly painted by Raphael, and were completed in 1517. 1. *Incendio del Borgo*, representing the destruction of the suburb called the Borgo, or the Città Leonina, in the pontificate of Leo IV., A.D. 847. This district was inhabited by the Anglo-Saxon pilgrims, from whom, according to Anastatius, it derived the name of "Saxonum vicus." The same authority tells us that, in the language of these pilgrims, to whom he gives the name of *Angli*, the district was called *Burgus*,

and that, in consequence of their neglect, it was burnt to the ground. The Church tradition relates that the fire was approaching the Vatican, when the pope miraculously arrested its progress with the sign of the cross. In the background is the front of the old basilica of St. Peter's: in the balcony for the papal benediction is the pope, surrounded by the cardinals; on the steps below, the people who have fled to the sanctuary for shelter are raising their outstretched arms, in the act of imploring his intercession. On each side are the burning houses. On the rt. a group of men are endeavouring to extinguish the flames, while two fine female figures are bearing water to their assistance. On the l. are several groups escaping with their kindred. Another group of distracted mothers and their children, in the centre of the composition, are earnestly stretching out their arms to the pope and imploring succour. The composition of this subject is of the very highest order: the forms and action of the principal figures bear evident marks of the influence of Michael Angelo. The details seem to have been suggested by the burning of Troy: the group of the young man carrying off his father recalls the story of Æneas and Anchises, followed by Ascanius and Creusa. A considerable part of this picture was painted by the scholars of Raphael: the group of Æneas was coloured by Giulio Romano. 2. The *Justification of Leo III. before Charlemagne*.—The pope is represented clearing himself on oath of the calumnies thrown upon him by his enemies, in the presence of the emperor, cardinals, and prelates. 3. The *Coronation of Charlemagne by Leo III.*, in the old basilica of St. Peter's: a fine composition, partly painted by Raphael, and partly, it is said, by Pierino del Vaga. The pope and emperor, as in the former painting, are portraits of Leo X. and Francis I., as almost all in the picture are likenesses of persons belonging to the court of Leo X. 4. The *Victory of Leo IV. over the Saracens at Ostia*, painted

from Raphael's designs by Giovanni da Udine. The chiaroscuro subjects of this chamber are by Polidoro da Caravaggio: they are portraits of the princes who have been eminent benefactors of the Church. One of them will not fail to interest the English traveller: it bears the inscription, *Astulphus Rex sub Leone IV. Pont. Britanniam Beato Petro vectigalem fecit*. Ethelwolf was king of England during the reign of Leo IV. (847-855). The inscription confirms the opinion of those historians who regard him as the first sovereign of England who agreed to pay the tribute of Peter's pence to the Holy See. The *doors* and *window-shutters* of all the Stanze are celebrated for their elaborate carvings by Giovanni Barile. They were carefully copied by Poussin at the command of Louis XIII., who intended to use them as models for the the Louvre: they are supposed to have been designed by Raphael. Of the intarsia work, by Fra Giovanni da Verona, little remains. The mosaics, composed of baskets of fruit and the four winds in the corner, have lately been laid down on the floor here; they are from an ancient Roman villa.

II. The *Camera della Segnatura*, often called the Chamber of the School of Athens, contains subjects illustrative of Theology, Philosophy, Poetry, and Jurisprudence. The *roof*:—The arrangement of the compartments and several of the mythological figures and arabesques were completed by Sodoma, before the arrival of Raphael, who preserved them without change. The subjects painted by Raphael are the circular pictures containing the allegorical figures of the Virtues just mentioned, and a corresponding number of square ones illustrating their attributes: thus we have Theology and the Fall of Man, Poetry and the Flaying of Marsyas, Philosophy and the Study of the Globe, Jurisprudence and the Judgment of Solomon. The *walls*:—The four subjects on the walls are arranged immediately under the allegorical figures on the roof, with which

each subject corresponds. 1. *Theology*, better known as the Dispute on the Sacrament, suggested by the "Triumphs" of Petrarch. In the centre of the picture is an altar, with the eucharist overshadowed by the dove, as the symbol of Christ on earth: the fathers of the Latin Church, St. Gregory, St. Jerome, St. Ambrose, and St. Augustin, sit beside it. The name of each is inscribed on the "glory" above his head. Near them are the most eminent theologians and divines; while at each side is a crowd of laymen attentively listening to the tenets of the Church. These groups are remarkable as containing several interesting portraits; Raphael has represented himself and Perugino in the background, on the l.; near them, the figure leaning on a parapet is Bramante; in the rt. corner is a profile of Dante, crowned with laurel; near him are St. Thomas Aquinas and Duns Scotus. On the same side is Savonarola, immediately behind Dante, dressed in black, in profile like the others. In the upper part of the composition are represented the Trinity, with the Virgin and St. John the Baptist in glory, surrounded by a group of 10 majestic figures, representing patriarchs and the evangelists; the Saviour and the evangelists have gold glories, in the manner of the older masters. Underneath this composition is a *chiaro-scuro*, by Pierino del Vaga, representing the Angel appearing to St. Augustin on the sea-shore, and warning him not to inquire too deeply into the mysteries of the Trinity. 2. *Poetry*, represented by Mount Parnassus, with Apollo and the Muses, and an assemblage of Greek, Roman, and Italian poets. Apollo is seated in the midst of the picture playing on a violin, and surrounded by the Muses and the epic poets; on his rt. are Homer, Virgil, and Dante, in a red robe, and crowned with laurel. Homer, a fine inspired figure, is reciting, while a young man is engaged in writing down his inspirations. Below these, and on each side of the window, are the lyric poets; on one side is Sappho holding a book

which bears her name, and addressing a group of four figures, representing Corinna, Petrarch, Propertius, and Ovid, a fine tall figure, in a yellow dress. On the other side of the window is Pindar, a venerable old man, engaged in earnest conversation with Horace. Close by are Callimachus, with his finger on his lips, and a beardless figure, supposed to be Sannazzaro. Above these is Boccaccio. Near this fresco is inscribed the date 1511. 3. *Philosophy*, well known by the popular title of the "School of Athens." A Portico, or Temple, of imposing architecture, is crowded with the greatest philosophers of ancient times. On a flight of steps in the centre of the composition stand Plato and Aristotle, holding a volume in the act of disputation, and surrounded by the most celebrated followers of the Greek philosophy. Plato, as the representative of the speculative school, is pointing towards heaven; Aristotle, as the founder of the ethical and physical philosophy, points towards the earth. On the l. is Socrates, explaining his doctrines to Alcibiades and other disciples. On the lower platform are the philosophers of lesser note. On the l. is Pythagoras writing on his knee, surrounded by Empedocles and other followers; one of these wears a turban, and another holds a tablet inscribed with the harmonic scale: behind him a youthful figure in a white cloak, with his hand in his breast, is supposed to be the portrait of Francesco Maria della Rovere, duke of Urbino, the friend and patron of Raphael, and the nephew of Julius II. On the rt., Archimedes, under the likeness of Bramante, is represented tracing a geometrical figure on the floor, surrounded by a group of graceful youths attentively watching the progress of the figure: the young man in blue by his side is Federigo II., duke of Mantua. Behind this group, in the angle of the picture, are Zoroaster and Ptolemy, one holding a celestial and the other a terrestrial globe, as the representatives of Astronomy and Geography: they are both in the act of



addressing two figures in the background, which are portraits of Raphael himself and of his master Perugino. Between this group and that of Pythagoras a solitary and half-naked figure on the steps is Diogenes with his tub. This masterly composition contains 52 figures, all characterised by the variety and gracefulness of their attitudes, and their masterly connexion with the principal action of the picture. The arrangement of the subject may be regarded as a proof of the learning of the period: there is abundant evidence that Raphael, although a very young man, was well versed in the history of ancient times; he was also probably assisted by the learned men who lived at the court of Julius II. in the details of the composition, and a letter is preserved in which he asks the advice of Ariosto on the leading argument of the picture. The original cartoon, from which some slight variations may be traced, is preserved in the Ambrosian library at Milan; some of the old engravings converted it into Paul preaching at Athens, and altered several of the figures to correspond with that subject. The historical *chiaroscuro* underneath, by Pierino del Vaga, represents the death of Archimedes while absorbed in his studies. During the siege of Rome in 1849, one of the French balls penetrated this chamber, and slightly damaged a corner of the vaulting. 4. *Jurisprudence*, represented in three compartments: in the first over the window are three allegorical figures of Prudence, Fortitude, and Temperance; the first has two faces, one with youthful features, the other with those of bearded old age, indicative of her knowledge of the past and future. On one side of the window, underneath the figure of Fortitude, Justinian is presenting the Pandects to Tribonian, in allusion to the civil law; on the other, under Temperance, Gregory IX. delivers the Decretals to an advocate of the Consistory, in allusion to the canon law. The arrangement of this subject, in which law is made dependent on morals, seems to have been suggested

by the ethics of Aristotle. The pope is the portrait of Julius II.; near him are Cardinal de' Medici, afterwards Leo X., Cardinal Farnese, afterwards Paul III., and Cardinal del Monte.

III. *Stanza of the Heliodorus*, finished in 1514: the subjects illustrate the triumphs of the Church over her enemies, and the miracles by which her doctrines were substantiated. The *roof* is arranged in 4 compartments, containing subjects from the history of the Old Testament: the Covenant of Abraham, the Sacrifice of Isaac, Jacob's Dream, and the Appearance of God to Moses in the fiery Bush. The *walls*:—1. The *Expulsion of Heliodorus from the Temple*, taken from the 3rd chapter of the 2nd book of Maccabees, an allusion to the successful efforts of Julius II. in overcoming by the sword the enemies of the papal power. In the foreground is Heliodorus with his attendants in the act of bearing away the treasures of the temple, and flying before the two youths who are scourging them with rods. Heliodorus himself has fallen beneath the feet of the horse on which sits the avenging angel, who drives them from the temple. In the background is Onias the high-priest, at the altar, praying for the divine interposition. In the l. of the fresco is a group of amazed spectators, among whom is Julius II., borne by his attendants on a chair of state, and accompanied by his secretaries; one of the bearers in front is a portrait of Marcantonio Raimondi, the celebrated engraver of Raphael's designs; the person with the inscription "Jo. Petro de Folcariis Cremonen." was the Secretary of Briefs to Julius II. "Here," says Lanzi, "you may almost fancy you hear the thundering approach of the heavenly warrior and the neighing of his steed; while in the different groups who are plundering the treasures of the temple, and in those who gaze intently on the sudden consternation of Heliodorus, without being able to imagine the cause, we see the expression of terror, amazement, joy, humility, and every passion to which human na-

ture is exposed." The whole of this fine composition is characterised by the exceeding richness of its colouring: in this respect the Heliodorus and the Miracle of Bolsena are justly regarded as the very finest productions in the series. The Heliodorus shows how far Raphael had profited by the inspirations of Michel Angelo, but he has here combined the dignity of form, the variety and boldness of the foreshortening, which characterise the work of that great master, with a grace and beauty of sentiment peculiarly his own. 2. The *Miracle of Bolsena*, illustrating the infallibility of the doctrines of the Church by the representation of that celebrated miracle. Over the window is the altar, with the officiating priest regarding the bleeding wafer with reverential astonishment; behind him are the choir-boys and the people pressing forward with mingled curiosity and awe. On the other side of the altar is Julius II. praying, attended by two cardinals, one of whom is Raf. Riario, and his Swiss guard. This fresco was the last work completed by Raphael during the reign of this warlike pontiff. 3. *Attila*, or *S. Leo I. preventing Attila's entrance at the gates of Rome*, in allusion to the victory of Leo X. over Louis XII. at Novara in 1513, in driving the French out of the states of Milan. On the rt. of the picture Attila is represented in the midst of his cavalry shrinking in terror before the apparition of St. Peter and St. Paul in the heavens; his followers are already flying in amazement. On the other side is the pope, attended by two cardinals and the officers of his court; their calm expression contrasts strongly with the wild terror of the Huns. The pope is a portrait of Leo X.; he may also be recognised as one of the attendant cardinals, which has been adduced as a proof that the painting was commenced in the reign of Julius II., while Leo was yet the Cardinal de' Medici. On the l. of the pope are three figures on horseback: the one in a red dress on a white horse is supposed to be a portrait of Peru-

gino, the crossbearer to be Raphael himself. 4. The *Deliverance of St. Peter*, an allusion to the liberation of Leo X., while cardinal and papal legate at the court of Spain, after his capture at the battle of Ravenna. It is remarkable for the effect of the 4 lights. Over the window, the angel is seen through the gratings of the prison awakening the Apostle, who is sleeping between the two soldiers. The interior is illumined by the rays of light proceeding from the angel. On the rt. of the window the angel is leading St. Peter from the prison while the guards are sleeping on the steps; the light, as in the former case, proceeds from the person of the angel. On the other side of the window the guards have been alarmed and are rousing themselves to search for their prisoner; one holds a torch, from which, and from the moon shining in the distance, the light of the group is derived. Vasari tells us that one of the frescoes painted in the Stanze by Pietro della Francesca was destroyed to make room for this picture. The chiaro-scuro subjects in this chamber are allegorical allusions to the reigns of Julius II. and Leo X.

IV. *Sala of Constantine*.—This large hall was not painted until after the death of Raphael. He had prepared the drawings, and had begun to execute them in oil. The figures of Justitia and Mansuetudo, on each side of the great painting, were the only portions of the composition which he actually painted, for the work was interrupted by his death, and ultimately completed in fresco by Giulio Romano, Francesco Penni, and Raffaello del Colle. The subjects are illustrative of the sovereignty of the Church, and their mode of treatment seems to have been suggested by the frescoes of Pietro della Francesca in the ch. of S. Francesco at Arezzo. 1. The *Battle of Constantine and Maxentius* at the Ponte Molle, entirely designed by Raphael, and executed by Giulio Romano; the largest historical subject ever painted. No other composition

by Raphael contains such a variety of figures, such powerful and vigorous action, such animation and spirit in every part of the picture. Bellori says that he appears to have been borne along by the energy of the warriors he was painting, and to have carried his pencil into the fight. It represents the very moment of victory: Maxentius is driven into the Tiber by Constantine, whose white horse rushes forward as if partaking of the energy of his rider. One body of the troops of Maxentius is flying over the bridge in disorder, while another on the l. hand is gallantly sustaining the last struggle of despair. In the midst of this tumultuous scene an old soldier is seen raising the dead body of a young standard-bearer, one of those touching episodes which are so peculiarly characteristic of the gentle spirit of the master. The colouring, on the whole, is rough and dusky in the middle tints, but very powerful in parts. Lanzi says that Poussin praised it as a fine specimen of Giulio's manner, and considered the hardness of his style well suited to the fury of such a combat.

2. The *Cross appearing to Constantine* while addressing his troops prior to the battle. This and the succeeding subjects are the least interesting of the series: it is said that many deviations were made from Raphael's designs, and several episodes may be recognised which could not have entered into any composition dictated by his genius. In the background are several Roman monuments. The execution of this subject is by Giulio Romano.

3. The *Baptism of Constantine by St. Silvester*, painted by Francesco Penni (Il Fattore), who has introduced his portrait in a black dress with a velvet cap. The scene is interesting for the view it gives of the baptistery of the Lateran in the 15th centy.

4. *Constantine's donation of Rome to the Pope*, painted by Raffaele del Colle. The 8 figures of popes between these 4 subjects are said to be by Giulio Romano. The chiaro-scuro subjects are by Polidoro da Caravaggio; the Triumph of Faith

on the roof is an inferior work by Tommaso Lauretti; the other paintings of the vault are by the Zuccheri. During the siege of Rome in 1849 a French musket-ball passed through the window of this chamber, but did no further damage than the erasure of half of the letter T in the inscription, "SIXTUS V. Pont." The mosaics which form the floor of this hall were discovered near the ch. of the Scala Santa, on the Lateran, in 1853, and recently placed here by order of Pius IX.; the arrangement is different from what it was in the ancient edifice, to adapt it to its present site.

From the Sala di Costantino a low door leads into the *Anticamera delle Stanze* (1), or *Sala delle Chiaroscure*, from which open the Chapel of San Lorenzo on one side, and the Loggia of Raphael on the other; the former is not open to the public, but can be seen on application to the custode of the Stanze.

*Capella di San Lorenzo* (2).—This little chapel is interesting in the history of art for its remarkable frescoes by *Fra Angelico da Fiesole*. It was built by Nicholas V. as his private chapel, and, as we have already remarked, is probably the only decorated portion of the Vatican palace which is older than the time of Alexander VI. The frescoes represent different events in the life of St. Stephen and St. Lawrence. Those on the walls are—*First or Uppermost Series*: 1. The Ordination of Stephen. 2. Stephen giving charity; 3. His preaching, a fine expressive composition; 4. His appearance before the Council at Jerusalem; 5. His being dragged to Execution; 6. The Stoning of the Martyr. *Second or Lower Series*: 1. The Ordination of St. Lawrence by Sixtus II., under the likeness of Nicholas V.; 2. The Pope delivering to him the Church treasures for distribution among the poor; 3. Their Distribution by St. Lawrence; 4. The Saint carried before the Prefect Decius; 5. His Martyrdom, A.D. 253. In the arches over the window and door are 4 Fathers and

4 Doctors of the Church, two of whom, SS. Athanasius and Chrysostom, are nearly obliterated, the others have been badly restored; on the *roof* are the 4 Evangelists. Most of these interesting works have been well preserved; Lanzi says that all critics were delighted to bestow upon them the highest praise. It is related that, so completely had these beautiful frescoes been forgotten or lost sight of in the last century, that, when search was made by Bottari to discover them after Vasari's indications, it was necessary to effect an entrance to the chapel through the window; and we have it on the authority of Goethe that it was one of the merits of a German artist then residing at Rome, in exploring the labyrinths of the Vatican, to have discovered the chapel of Nicholas V. The paintings were restored under the superintendence of Camuccini in the reign of Pius VII.

#### LIBRARY.

The entrance to the Library is by one of the doors on the l. near the extremity of the Galleria Lapidaria of the Museum, and may be visited every day except when the Museum is open to the public, on giving a gratuity to the custode.

The Vatican Library may be considered to have been founded by Nicholas V. (1447), who transferred to his new palace the manuscripts which had been collected in the Lateran. The library at the death of Nicholas V. is said to have contained 9000 MSS., but many of them were dispersed by his successor Calixtus III. These losses were not repaired until the time of Sixtus IV., whose zeal in restoring and augmenting the library is celebrated by Ariosto and by Platina, who was appointed its librarian about 1480. The present building was erected by Sixtus V. in 1588, from the designs of Fontana, a new apartment having become necessary to receive the collections made by his immediate prede-

cessors, and particularly by Leo X., who, like his father Lorenzo the Magnificent, had sent agents into distant countries to collect manuscripts. The celebrity of the library dates properly from the close of the 16th century, when the munificence of the popes was aided by the acquisition of other important collections. The first was that of Fulvius Ursinus in 1600, followed by the valuable collections of the Benedictine monastery of Bobbio, composed chiefly of Palimpsests. The library then contained 10,660 MSS., of which 8500 were Latin, and 2160 Greek. The Palatine library, belonging to the Elector Palatine, captured at Heidelberg by de Tilly, and presented to Gregory XV. in 1621 by duke Maximilian of Bavaria, was the next accession; it contained 2388 MSS., 1956 of which were Latin, and 432 Greek. In 1658 the Vatican received the library of Urbino, founded by duke Federigo, whose passion for books was so great, that at the taking of Volterra in 1472 he reserved nothing but a Hebrew Bible for his own share of the spoil. This collection enriched the Vatican with 1711 Greek and Latin MSS. In 1690 the Bibliotheca Alexandrina, the collection of Christina queen of Sweden, was added to the library; it comprehended all the literary treasures taken by her father Gustavus Adolphus at Prague, Wurtzburg, and Bremen, and amounted to 2291 MSS., of which 2101 were Latin and 190 Greek. Clement XI. in the beginning of the last century presented 55 Greek MSS. to the collection; and in 1746 it received the splendid library of the Ottobuoni family, containing 3862 MSS., of which 3391 were Latin and 474 Greek. About the same time it was augmented by 266 MSS. from the library of the Marquis Capponi. The last addition of importance was that of 162 Greek MSS. from the convent of S. Basilio at Grotta Ferrata. At the peace of 1815 the late king of Prussia, at the suggestion of W. Humboldt, applied to Pius VII. for the restoration of some of the manuscripts

which had been plundered from the Heidelberg library by De Tilly. A more favourable moment for this request could not have been chosen: the service rendered to the Church by the restoration of the pope to his throne was acknowledged by that enlightened and virtuous pontiff on all occasions; and in this instance the request of the king of Prussia was immediately answered by the restoration of many MSS. of great importance to the German historian. At the present time the Vatican Library contains in the Oriental collection 590 Hebrew, 787 Arabic, 80 Coptic, 71 Æthiopic, 459 Syriac, 64 Turkish, 65 Persian, 1 Samaritan, 13 Armenian, 2 Iberian, 22 Indian, 10 Chinese, and 18 Slavonic manuscripts. The amount of the whole collection of Greek, Latin, and Oriental manuscripts is 23,580, the finest collection in the world. The number of printed books was not more than 30,000, though it had been loosely stated at double that figure, until the addition of the library of Count Cicognara, chiefly relative to the fine arts and their history, and, in 1855, of the collection of Cardinal Mai, a munificent donation of Pius IX. to the Library of the Vatican. The library is open daily for study from 9 in the morning until noon, excepting during the recess, which begins on June 16th, and continues until Nov. On Thursdays, and on numerous feast-days, it is always closed, and the accommodation is so limited that only those who wish to consult MSS. can find places. The printed books are little available for study; indeed, no catalogue of them appears yet to have been made. The fee to the custode who shows the library, for a party, is from 2 to 4 pails.

The *Anteroom* (11) contains in a glass case a fine papyrus relating to the funeral rites of the Egyptians; and two casts of columns with Greek inscriptions, found in the Triopeum of Herodus Atticus on the Via Appia (the originals are now in the Museo Borbonico at Naples). A series of portraits of

the cardinal librarians hang round this room; that of Cardinal Giustiniani is by Domenichino. In the adjoining room, called the Chamber of the Scribes, round which sit the principal librarian and assistants, in stalls decorated with intarsia-work by Frate Giovanni da Verona, are tables for persons admitted to study and consult the MSS. in the Library. The ceiling is painted by Paul Brill and Marco da Faenza.

The *Great Hall*, which is 220 ft. long, is divided by pilasters into 2 portions, and is decorated with frescoes by Scipione Caletani, Paris Nogari, Cesare Nebbia, and other artists; it underwent a complete restoration under Pius VI., and is one of the most magnificent halls of the kind. The beautiful marble pavement has been laid down by Pius IX. in place of the original one in red tiles, and which adds greatly to the splendour of the Hall. Attached to the pilasters and the walls are the painted cabinets or presses which contain the MSS.; these are shut with closed doors, so that a stranger might walk through the entire suite of apartments, and have no suspicion that he was surrounded by the first literary treasures in the world. Between the pilasters are placed several valuable modern works of art. Two fine tables of granite, supported by bronze figures by Valadier; a beautiful column of Oriental *alabastro fiorito*; a Candelabrum of Sèvres china presented to Pius VII. by Napoleon; a fine vase from the same manufactory to Leo XII. by Charles X.; a vase of Malachite by the Emperor of Russia, and a very large specimen of the same valuable material by Prince Demidoff; a fine vase of Oriental alabaster, made in Rome from a block presented by the Pasha of Egypt; the large vase in Sèvres porcelain, covered with Christian emblems in an early style, presented by the present Emperor of the French to Pius IX. on the occasion of the baptism of the heir to the Imperial throne; and a beautiful basin in Aberdeen granite, a gift from the Duke of Northumberland to Car-

dinal Antonelli, and by him presented to the library. The frescoes on the walls represent on one side the foundation of the most celebrated ancient libraries, and on the other the different councils of the Church; those on the pilasters the inventors of the characters used in expressing the principal known languages. Out of the great hall a door on the rt. leads into the *Archivio Segreto* (12), where are preserved the most interesting manuscript historical documents connected with the government of the popes, diplomatic correspondence, &c. The door leading into it is a fine specimen of modern *intarsia*-work, representing some of the principal monuments erected during the reign of Pius IX.

The *Galleries* which open from the extremity of the Great Hall, and which occupy a length of 1200 feet, contain also presses with the manuscripts; they are divided into several halls. Entering on the l., on each side are presses containing the MS. collections of Queen Christina of Sweden, on the outside of which have been painted the several monuments of Rome restored during the present pontificate. On the end wall of the second Hall is an interesting view of St. Peter's, as designed by Michel Angelo, surrounded with a square portico; and opposite another of the raising of the Vatican obelisk by Fontana. To these succeed 5 other halls; the first contains the continuation of the MS. collection and a cabinet in which are shown the most curious manuscripts of the Library to the general visitor. The 3 Halls (13, 14, and 15 of plan), forming the *Museo Cristiano*, follow. In the first, enclosed in cabinets, is a most interesting collection of lamps, glass vessels, gems, personal ornaments, instruments for domestic use of the early Christians, chiefly from the Catacombs; there are also various instruments of torture employed against the early sufferers for our faith, amongst which deserves notice a *plumbatum*, or copper ball, filled with lead and attached to a chain, found alongside the body of a Christian martyr

in his tomb. Among the other objects are amber vessels with reliefs and Christian symbols, carvings in ivory. In the press marked No. 14 is the Diptychon Rambonense of Agiltrude, wife of Guido da Spoleto, a curious specimen of Italian art of the 9th century; in another a very fine diptych of the 5th, on which may be seen one of the earliest representations of the Cross. Beyond this is the hall called the *Stanza de' Papiri* (14), containing a series of diplomas and charters from the 5th to the 8th centy., the oldest being of A.D. 469; on the ceiling and walls are historical frescoes by Mengs. The room (15) that follows contains a very interesting collection of Byzantine and mediæval Italian paintings to the end of the 15th century, and a Russian Calendar of the 17th, covered with minute figures, in the form of a Greek cross. On the end wall is a fine crucifix in rock crystal, with two medallions, engraved in *intaglio*, the latter with scenes of our Lord's Passion. They were executed by a certain Valerius of Vicenza, and added to the Library by Pius IX. Opening out of the hall of Christian paintings, and on the rt., is an apartment of 2 rooms (16), recently very handsomely restored. The first, with the Samson on the ceiling, painted by Guido, is specially destined to ancient frescoes, of which the most celebrated is that called the *Nozze Aldobrandini*, found near the Arch of Gallienus, in 1606. It became the property of Clement VIII., and has from this circumstance been designated by the name of his family. For many years it was the chief ornament of the Villa Aldobrandini, and was considered the most precious specimen of ancient painting, until the discoveries at Herculaneum deprived it of that pre-eminence. Many celebrated painters made it the object of their study, and a copy by Poussin is preserved in the Doria gallery. Although injured by restorations, it was considered so valuable in 1818 that it was purchased of Cardinal Aldobrandini by Pius VII. for 10,000 scudi. It

represents, in the opinion of Winckelmann, the Marriage of Peleus and Thetis. The composition consists of 10 figures: the bridegroom is sitting at the foot of a richly-carved couch, on which sits the bride, attired in white drapery, accompanied by a female, who seems to be advising with her; on the extreme l. of the picture a priest and two youths are standing at a circular altar preparing for the lustral offering. Between them and the couch is a finely draped female figure leaning on an altar, and holding what appears to be a shell. On the rt. of the picture is a group of 3 figures standing near a tripod: one holds a tazza; the second, a fine commanding personage, wears a crown; the third is playing on a harp of 6 strings. The bridegroom, in the opinion of John Bell, is the finest thing he had ever seen. "His brown colour gives a singular appearance of hardihood and token of having grappled with danger and felt the influence of burning suns. The limbs are drawn with inimitable skill, slender, of the finest proportions, making the just medium between strength and agility; while the low sustaining posture, resting firmly on the rt. hand, half turning towards the bride, is wonderfully conceived. A pleasing tone of purity reigns through the whole composition, in which nothing bacchanalian offends the eye or invades the chaste keeping of the scene."

A good terracotta relief, in the Campana Collection, is an exact reproduction of the principal group in the Nozze Aldobrandini. The other ancient paintings here are, a Race of Tigers, Antelopes, and Apes, in which the Egyptian A. oryx is very accurately represented; all these animals bearing feathers on the head, as we see in the modern Roman races of the Corso: six figures of Scylla, Phædra, Pasiphae, Canace, and Myrrha, discovered on the walls of a villa near Tor Marancio on the Via Ardeatina: and a series of subjects from the Odyssey, found in the ruins of a Roman house in the Via Graziosa, on the Esquiline; they have been described in a work by Padre Matranga, who en-

deavoured to prove that the building formed part of the house of Livia. The floor of this room has inlaid as its pavement an ancient mosaic, from a Roman villa near the Porta di San Lorenzo. Opening out of the room containing the Nozze Aldobrandini is a smaller one containing a collection of inscriptions or *Signa Tegularia* stamped on Roman tiles; some Christian frescoes, the most worthy of notice amongst which are—Our Saviour amongst the Apostles, or the Last Supper, of a dove with the olive-branch, and a copy of a female figure in the act of adoration (an Orante), from the Catacombs of St. Nereo. The pretended painting of Charlemagne is of very doubtful authenticity. A curile seat, in bronze, a fragment of the mosaic which covered the Triclinium of Leo III. near the Lateran Palace; and a good Ciborium in La Robbia ware. Returning to the Library, in the farthest room, formerly the chapel of Pius V., was placed the collection of medals, which was plundered of so many of its treasures by one of its own curators during the absence of the court in 1849. The number ascertained to be missing is considerable. Many of these medals were of great rarity, and their loss is a public misfortune, the greater part having been melted down. Some were unique gold coins, chiefly of the Roman series, amongst which was a medal of Antinous, one of the largest specimens in gold which had been handed down from antiquity. The collection is now in progress of arrangement by Padre Tessieri, the eminent numismatist; when completed, the most important specimens will be exposed to the public view. Beyond the former medal-room is a series of several chambers called the *Gabinetto Borgia* (17), containing printed books, illustrated works, the library on the history of the Fine Arts formed by Cicognara, and that of the late Cardinal Mai, recently purchased by Pius IX.: the sculptures which were formerly here have been removed to the Lateran Museum. These chambers were built by Alexander

VI., from whom they derive their name; they are well worth visiting for the paintings on the vaults and walls, and will be shown *if desired* by the person who accompanies strangers over the Library; they are preceded by some smaller rooms, also filled with printed books. *Chamber I.*, remarkable for its ceiling, decorated with paintings and stuccoes by *Giovanni da Udine* and *Pierino del Vaga*; the planets are said to be from the designs of Raphael. *Chamber II.*, the roof painted in fresco by *Pinturicchio*. In the lunettes are represented the Annunciation, the Nativity, the Adoration of the Magi, the Resurrection, with a portrait of Alexander VI., the Ascension, the Descent of the Holy Spirit, the Assumption. *Chamber III.*, the roof painted in fresco by *Pinturicchio*, representing St. Catherine before the Emperor Maximian; St. Antony the Abbot visiting St. Paul the Hermit; the Visitation; the Martyrdom of St. Sebastian; Susanna in the Bath; St. Barbara flying from her father. Over the door is the portrait of Giulia Farnese, the favourite of Alexander VI., as the Madonna. *Chamber IV.*, painted by *Pinturicchio* with allegorical figures of the Virtues and Sciences.

The *Gallery* on the right of the Great Hall of the Library, contains also presses with manuscripts, surmounted by Etruscan vases, and is ornamented with indifferent frescoes illustrating the principal events in the troubled reigns of Pius VI. and Pius VII. It is separated into halls by columns of ancient marbles and red porphyry. In one—that preceding the Museo Profano—are two curious statues of the god Mithras, in the form he was venerated in the temples, consisting of a human figure with a lion's head, the body entwined with a serpent, and holding keys in each hand. On two of the porphyry columns near this are sculptured twin figures, in high relief, of warriors, similar in style and costume to those at the corner of the Basilica of San Marco [Rome.]

at Venice; they were in all probability brought from the East during the Lower Empire. At the extremity of the rt.-hand gallery is the so-called *Museo Profano* (18), to distinguish it from the M. Cristiano in the opposite gallery of the library; it contains a very valuable collection of small Greek and Roman antiquities in bronze, ivories, glass, &c., consisting principally of lamps, vases, and personal ornaments; some antique mosaics. The carvings in ivory, affixed to the shutters of the cabinets, having, for the greater part, been found attached to the Christian sepulchres in the catacombs: they date from the 2nd to the 7th century: amongst them is a remarkable group of a triumphal car drawn by four horses, a close resemblance to that of the large bas-relief of Marcus Aurelius on the stairs of the Palazzo de' Conservatori, in the Capitol. The collection of modern cameos in pietratura by Girometti, purchased by Gregory XVI., and a very beautiful cup in amber, with reliefs. Two works of Cellini, representing the fable of Perseus, and the wars of the Trojans, have recently been placed here. Here also are the nails, tiles, and other fragments of the framework of Cæsar's villa, found in the lake of Nemi, and long supposed to be the timbers of an ancient ship.

The principal manuscript treasures of the library are the following:—The celebrated *Codex Vaticanus* or *Bible of the end of the 4th or beginning of the 5th century*, in Greek, containing the oldest version of the Septuagint, and the first Greek one of the New Testament. This most important document in biblical literature, which had remained so long unedited, has at last been published by the late Cardinal Mai; although printed several years since, scruples had arisen to prevent its publication, until the present year, when the reigning Pontiff withdrew the interdict of his predecessor.\* The *Fir-*

\* *Vetus et Novum Testamentum, ex antiquissimo Codice Vaticano, ed. ANGELUS MAIUS, S.R.E., Card. Rome, 1857. Spithöver.*



gil of the 4th or 5th century, with 50 miniatures, including a portrait of Virgil, well known by the engravings of Santo Bartoli. The *Terence* of the 9th century, with miniatures. These versions of Virgil and Terence belonged to Cardinal Bembo, and passed with his other collections into the ducal library of Urbino: the *Terence* was presented to his father, Bernardo Bembo, by Porcello Pandonio, the Neapolitan poet. A *Terence* of the 4th or 5th century, the oldest known. *Fragments of a Virgil* of the 12th century. The *Cicero de Republica*, the celebrated palimpsest discovered by Cardinal Mai under a version of St. Augustin's Commentary on the Psalms. This is considered the oldest Latin MS. extant. The *Palimpsest of Livy*, lib. 91, from the library of Christina queen of Sweden. The *Plutarch* from the same collection, with notes by Grotius. The *Seneca* of the 14th century, with commentaries by the English Dominican monk Triveth, from the library of the dukes of Urbino. A *Pliny*, with interesting figures of animals. The *Menologia Græca*, or Greek calendar, of the 10th century, ordered by the emperor Basil: a fine example of Byzantine art, brilliantly illuminated with representations of basilicas, monasteries, and martyrdoms of various saints of the Greek Church. The *Homilies of St. Gregory Nazianzen* of the year 1063, and the *Four Gospels* of the year 1128, both Byzantine MSS. of great interest; the latter is from the Urbino library. A Greek version of the *Acts of the Apostles*, written in gold, presented to Innocent VIII. by Charlotte queen of Cyprus. The large *Hebrew Bible*, in folio, from the library of the duke of Urbino, for which the Jews of Venice offered its weight in gold. The *Commentaries on the New Testament*, with miniatures of the 14th century, by Niccolò da Bologna. The *Breviary of Matthias Corvinus* of the year 1492, beautifully written and illuminated by *Attavanti*. The *Parchment Scroll* of a Greek MS. of the 7th century, 32 feet long, with miniatures of the

*history of Joshua*. The *Officium Mortis*, with beautiful miniatures. The *Coder Mexicanus*, a calendar of immense length. The dedication copy of the *Assertio Septem Sacramentorum adversus Martinum Lutherum*, by Henry VIII., printed on vellum at London in 1521, with the king's signature and the autograph inscription on the last page but one, "Finis. Henry Rex."

"Anglorum rex Henricus, Leo Decime, mittit.  
Hoc opus et fidei teste et amicitie."

*Letters from Henry VIII. to Anne Boleyn*, 17 in number; 9 are in French, and 8 in English. The *Dante* of the 15th century, with miniatures by Giulio Clovio. The *Dante del Boccaccio*, in the very beautiful writing of the author of the *Decameron*, to which his signature as Johannes de Certaldo is affixed, and with notes said to be by Petrarch. *Tusso's Autographs*, containing a sketch of the first 3 cantos of the *Gerusalemme*, written in his 19th year, and dedicated to the duke of Urbino; and several of his *Essays and Dialogues*. *Petrarch's Autographs*, including the *Rime*. The Latin poem of *Donizo*, in honour of the Countess Matilda, with her full-length portrait, and several historical miniatures of great interest; among which are the repentance of the emperor Henry IV., his absolution by Gregory VII., &c. The *Lives of Duke Federigo di Montefeltro*, by Muzio, and of *Francesco Maria I. della Rovere*, by Leoni, the latter with 5 fine miniatures by Giulio Clovio. The autograph copy of the *Annals of Cardinal Baronius*, in 12 volumes. The *Treatise of the Emperor Frederick II. on Hawking*, from the Heidelberg library. Several *Manuscripts of Luther*, and the principal part of the *Christian Catechism*, translated into German by *Melanchthon*, 1556. The most interesting, to the general visitor, of these MSS. are now exhibited to the public, being placed in a handsome inlaid mahogany cabinet, in the large hall of the l.-hand gallery of the library, which

will be opened by the custode; to examine the others a special permission of the Prefect of the library is necessary.

*Manufactory of Mosaics.*—Persons who have admired the beautiful mosaics of St. Peter's should visit, before they leave the Vatican, the studio in which they are manufactured. The number of enamels of different tints preserved for the purposes of the works amounts to no less than 10,000. The manufacture is by no means so mechanical as is generally supposed: great knowledge of art is requisite to do justice to the subjects which are thus invested with durability; some idea of the difficulty of the process may be formed from the fact that many of the large pictures have occupied from 12 to 20 years in their execution. Visitors are admitted daily, by means of an order, easily procured through their bankers: the entrance to the manufactory is from a corridor at the corner of the Court of S. Damaso, and on the ground floor.

*Gardens of the Vatican.*—Few travellers visit these interesting gardens, which deserve to be better known: they are entered from the further end of the long gallery of the Museo Chiaramonti. The first portion is that called the *Giardino della Pigna*, in the quadrangle formed by the Museo Chiaramonti, the Braccio Nuovo, the Etruscan Museum, and the long gallery of the library: it was begun by Nicholas V., and enlarged by Julius II. from the designs of Bramante, who constructed the 4 façades. In front of the principal façade is a large semicircular niche, containing the 2 bronze peacocks and the colossal *pigna* or pine-cone, 11 feet high, found in the mausoleum of Hadrian, and supposed to have stood on the summit of the building. In the centre of the garden is the pedestal of the Column of Antoninus Pius, found on Monte Citorio in 1709, and removed to this spot after the ineffectual attempt of Fontana to raise the shaft, which was discovered at the same time. It is 11 ft. high, 12 ft. on

each of its sides, and ornamented with high reliefs, representing the apotheosis of Antoninus and Faustina, funeral games, allegorical figures of Rome, and a genius holding an obelisk. The inscription has been already quoted in the account of the column (p. 49). A flight of steps descends from the quadrangle of the Giardino della Pigna to the terrace of the Navicella, so called from a large fountain with a bronze ship in the centre, from every point of which water is made to flow. The view from this terrace over the northern part of Rome is very fine. Several very ingenious devices of waterworks play in this garden. In one place the visitor is made to stand on a circular space to admire the bronze Pigna, when water spouts from invisible openings in the ground around him. A similar mischievous device awaits him as he unpreparedly passes down the stairs to the terrace of the Navicella.

The Gardens of the Vatican, properly speaking, extend beyond the long line of buildings of the library and palace, along the declivity of the hill, to the fortified enceinte of the walls. They are very extensive, with casinos, formal flower-gardens, long alleys bordered with box hedges, and even rides where the pope can take horse exercise, which court etiquette would not permit his doing outside his own grounds. No order to visit the gardens is necessary; a couple of pauls to the custode will be the best passport.

The *Casino del Papa*, built by Pius IV. from the designs of Pirro Ligorio, is one of the most elegant villas in Rome. It is decorated with paintings by Baroccio, Federigo Zuccherro, and Santi di Tito, and has a beautiful fountain which pours its waters into a basin of pavonazzeto, adorned with antique groups of children riding on a dolphin. Among its antiquities is an interesting series of bas-reliefs in terra-cotta, collected by d'Agincourt and Canova. In the upper part of the gardens a portion of the mediæval wall with two fine round towers is still standing,

beyond which Pius IV. and Urban VIII. extended the present bastions. It was from the most western and elevated point of the latter, which enfolds the road from Civita Vecchia, that the French army suffered so severe and unexpected a repulse on their first approach to Rome in April 1849.

The *Pontifical Armoury*, near the Sacristy of St. Peter's, contains the iron armour of the Constable de Bourbon, a melancholy record of the cruel pillage which devastated Rome more than all the attacks of the barbarians, neither sparing the monuments of antiquity nor the works of the great masters of the Revival. His sword is preserved in the Kircherian Museum at the Collegio Romano.

#### THE CAPITOL.

The square of palaces which now covers the summit of the Capitoline Hill under the name of the *Piazza del Campidoglio*, was built by Paul III. from the designs of Michel Angelo. The effect as we approach it from the Corso is imposing, although it may disappoint our preconceived ideas of the magnificence of the Roman Capitol. The easy ascent by steps *a cordoni* was opened in 1536, on the occasion of the entrance of the emperor Charles V.

At the foot of the central stairs are 2 Egyptian lions, brought here by Pius IV. from the ch. of S. Stefano in Cacco. At the summit of the steps, on the angles of the balustrades, are 2 colossal statues, in marble, of Castor and Pollux standing by the side of their horses: they were found in the Ghetto, in the middle of the 16th century. Near these are the celebrated marble sculptures called the *Trophies of Marius*. We have already noticed this misnomer in the description of the ruins (p. 81) near which they were discovered. Their style shows that they are

imperial works; Winckelmann referred them to the time of Domitian, and recent antiquaries have even assigned to them so late a date as that of Alexander Severus. Next are the statues of Constantine and his son, found in his baths on the Quirinal. At the extremity of the balustrade, on the rt. of the ascent, is the *Miliarium*, or milestone, which marked the first mile on the Via Appia: it was found in 1584 in the Vigna Naro, a short distance beyond the modern Porta di San Sebastiano, and has inscribed on it the names of Vespasian and Nerva: as a pendant, on the opposite balustrade, is that which stood at the 7th mile on the same road, and which was brought here from the Giustiniani palace; the inscriptions are identical. In the centre of the piazza is the bronze equestrian statue of Marcus Aurelius. In the middle ages it was supposed to be a statue of Constantine, a fortunate error for the interests of art, since it was this belief which preserved it from destruction. It first stood near the arch of Septimius Severus; it was then placed in front of the Lateran, and was removed to its present position by Michel Angelo in 1538. It stands on a pedestal of marble formed from a single block of an architrave found in the Forum of Trajan. It is the only ancient equestrian statue in bronze which has been preserved entire, and, as a specimen of ancient art, is admitted to be the finest in existence. It was originally gilt, as may be seen from the traces of the gold still visible on the horse's head. The admiration of Michel Angelo for the statue is well known; it is related that he said to the horse "*Cammina*," and declared that its action was full of life. So highly is it prized, that even in recent years an officer was regularly appointed to take care of it, under the name of the *Custode del Cavallo*. A bunch of flowers is annually presented to the chapter of the Lateran basilica as an acknowledgment that it belongs to them. While the statue stood in front of the Lateran in

1347, it played an important part in the festivities celebrated on the elevation of Cola di Rienzo to the rank of tribune. On that occasion wine was made to flow out of one nostril and water out of the other.

On the 3 sides of the piazza are the separate buildings designed by Michel Angelo. The central one is the Palace of the Senator; that on the rt. the Palace of the Conservators; that on the l. contains the Museum of the Capitol.

#### PALACE OF THE SENATOR,

Founded by Boniface IX. at the end of the 14th century, on the ruins of the Tabularium, as a fortified residence for the Senator. The façade was ornamented by Michel Angelo with Corinthian pilasters, and made to harmonise with his new palaces. In front it is approached by a double flight of stairs. At the base is a large fountain constructed by Sixtus V., and ornamented with 3 statues: that in the centre is Minerva, a fine statue in porphyry, found at Cora, and commonly called Rome triumphant; the marble head and arms are modern: the 2 others are colossal figures of the Nile and the Tiber, found in the Colonna gardens, and referable to the time of the Antonines. The principal apartment in this palace is the hall in which the Senator holds his court: it contains statues of Paul III., Gregory XIII., and Charles of Anjou as Senator of Rome in the 13th centy. In the upper rooms are the offices of the Municipality, the local police courts, the apartments of the Academy of the Lincei, and, high above all, the recently constructed Observatory of the Capitol. From this we may ascend to the summit of the Tower, remarkable for one of the most instructive views of Rome, described in a preceding page (p. 10). The great bell of

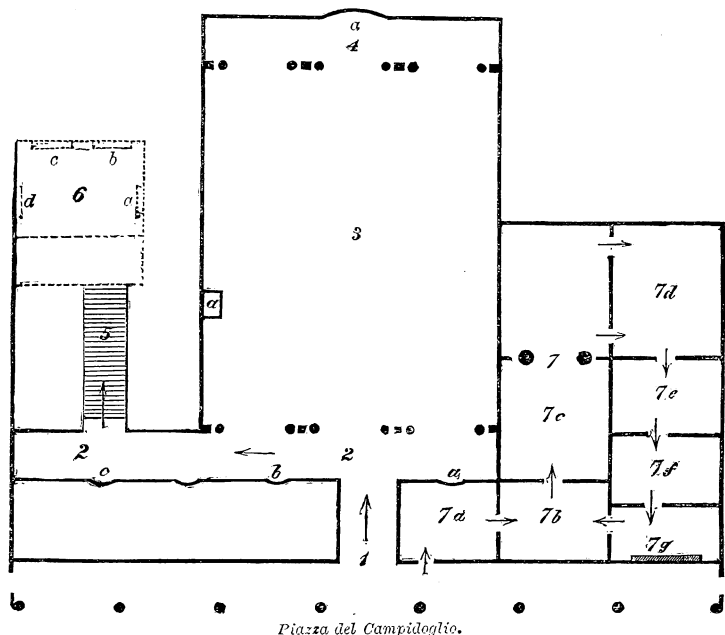
the Capitol, the celebrated Patarina, captured from Viterbo in the middle ages, is suspended in this tower, and is rung only to announce the death of the pope and the beginning of the Carnival. In the lower floor, occupying the portico of the Tabularium, is the Museum of Ancient Architecture, and lower down still the passages leading to some interesting remains of the substructions of the Capitol and of the Tabularium, which well deserve a visit. (See p. 21.)

[The museum and gallery of the Capitol belong to the municipal body and are supported from its funds: they are open to the public on Mondays and Thursdays, from 12 until 4 P.M. Admission at other times is easily obtained by a small fee to the *custodes*.]

#### PALACE OF THE CONSERVATORS,

On the W. side of the square, containing the Protomoteca, or collection of busts of illustrious Italians, the Gallery of Pictures, the Bronze Wolf, &c. Under the arcade, within the court, on the rt. hand is a colossal statue of Julius Caesar (2 *a*); on the l. one of Augustus (2 *b*), with the rostrum of a galley on the pedestal, an allusion probably to the battle of Actium. In different parts of the court are several interesting fragments: a colossal marble head of Domitian; the large marble cippus on which stood the cinerary urn of Agrippina (3 *a*), wife of Germanicus, discovered near the Mausoleum of Augustus, with the very interesting inscription—*OSSA—AGRIPPINÆ. M. AGRIPPÆ F—DIVI. AUG. NEPOTIS. VXORIS.—GERMANICI CÆSARIS.—MATRIS C CÆSARIS AUG—GERMANICI PRINCIPIS*;—a cavity cut in it served as the standard measure for grain—*Rubiarella di grano*—in the middle

PLAN OF THE PALACE OF THE CONSERVATORS—GROUND FLOOR.



- |                                                |                                                  |
|------------------------------------------------|--------------------------------------------------|
| 1. Entrance from Piazza.                       | 5. Stairs leading to Upper Floor.                |
| 2. Lower Corridor.                             | 6 <i>a, b, c, d.</i> Bas-reliefs of M. Aurelius. |
| 3. Great Court. <i>a.</i> Cippus of Agrippina. | 7. Rooms of Protomoteca.                         |
| 4 <i>a.</i> Rome Triumphant.                   |                                                  |

ages; the inscription to Agrippina is of the time of Caligula, when he caused the ashes of his mother to be removed to the imperial mausoleum, from the place where Tiberius had caused them to be buried;—a fragment of a colossal column in red porphyry, found in the basilica of Constantine. The feet and hand of 2 colossal statues, in marble, are interesting fragments; they are supposed to have belonged to the statue raised on the Capitoline by Lucullus to Apollo, and to a second effigy of the same god, 30 cubits high, fragments of which were found behind the Basilica of Constantine. In the

back part of the court are the statue of Rome Triumphant (4 *a*), and on its pedestal the keystone of an Arch of Trajan, with a bas-relief of a captured province, probably Dacia; 2 captive kings, in grey marble; the group of the lion attacking a horse, found in the bed of the Almo, remarkable for its fine workmanship and for the restorations by Michel Angelo; a hand and head of a colossal bronze statue, supposed to be portions of that of Commodus.

The *Protomoteca* (7), a suite of 7 rooms presented to the Arcadian

Academy by Leo XII. They contain a series of busts of illustrious personages, including those which formerly stood on the cornice of the Pantheon. *Room I. (a)* In this room are suspended the regulations of Pius VII., defining the privilege of admission to this new Temple of Fame. The busts of eminent foreigners preserved here, placed in the Pantheon among the native celebrities, on the ground that they had become entitled by their long residence at Rome to the honour of naturalised Italians, are those of Nicholas Pousin, Raphael Mengs, Winckelmann, Angelica Kauffmann, d'Agincourt, and Joseph Suvée, director of the French Academy. *Room II. (b)* contains busts of celebrated musical composers—Sacchini, Zingarelli, Corelli, Palestrina, Pasiello, and Cimarosa, the latter sculptured by *Canova*, at the expense of Cardinal Consalvi. *Room III. (c)*, or the great gallery, has the busts of celebrated artists, orators, litterati, and scientific men—Marchi, Mantegna, Donatello, Giotto, Fra Angelico, Masaccio, Coreggio, Palladio, Perugino, Raphael, Dante, Petrarca, Tasso, Columbus, B. Cellini, Titian, Michel Angelo, Aldus Manutius; and of Victoria Colonna, presented by her collateral descendant, the present Princess Torlonia; and a good bust of *Canova*, by *Baruzzi*. In *Room IV. (d)* is the fine bust of Pius VII., by *Canova*, and, round the walls, of the great artists of Italy, from the 13th to the 16th century—L. da Vinci, Bramante, P. Veronese, Brunelleschi, N. da Pisa, Orcagna, L. Ghiberti, Fra Bartolommeo, L. Signorelli, A. del Sarto, G. Romano, Garofalo, D. Ghirlandajo, Gio. d'Udine, Seb. del Piombo, Fred. Zuccheri, M. A. Raimondi, Galileo, Muratori, and Tiraboschi. *Room V. (e)* Artists of the 16th, 17th, 18th, and 19th centuries—M. Benefal, A. Caracci, Domenichino, P. da Cortona, Bracci the sculptor, Rapini, Pickler the engraver of gems, Piranesi, &c. *Room VI. (f)* Men of eminence in every department—Goldoni, Venuti the archæologist, Giorgio Tris-

sino, Alfieri, A. Caro (a bust presented by the late Duchess of Devonshire), Beccaria, Verri the author of the *Notti Romane*, Morgagni the anatomist, Di Cesaris the poet, Bodoni the celebrated printer, and A. Saluzzo. *Room VII. (g)* This chamber contains a monument to *Canova*, erected by Leo XII., executed by *Fabris*, and the bust of Duke Emanuel Philibert of Savoy. By far the greater number of these busts were executed at the expense of *Canova*, others by the families of the persons represented, and a few by public-spirited benefactors.

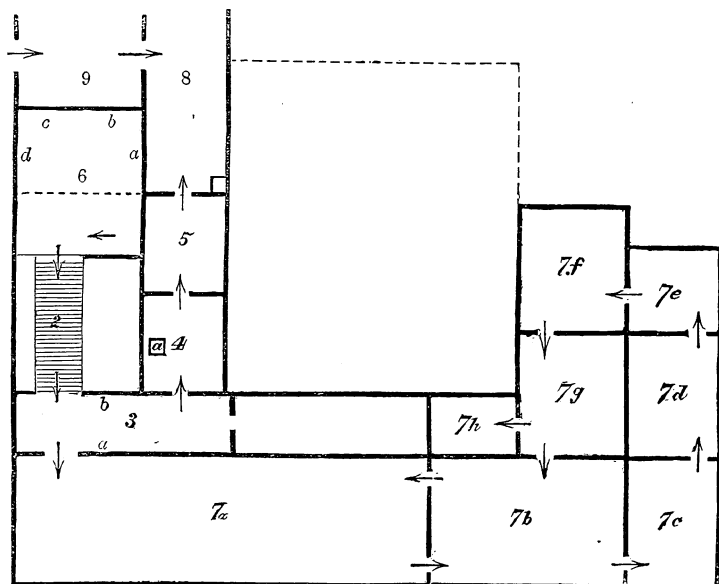
Re-entering the square court of the palace at the foot of the *staircase*, Michel Angelo's restoration of the Duilian Column (*o*), with the fragment of the ancient inscription, will not fail to attract attention: the fragment of an inscription on the pedestal is relative to the first naval victory over the Carthaginians, by Caius Duillius, A.U.C. 492. On the staircase are some interesting bas-reliefs: that of Curtius leaping into the gulf is curious, the gulf being here represented as a marsh: it is of a very rude style of art, and was found near where the event represented is supposed to have occurred, opposite the church of Sta. Maria Liberatrice. The long inscription on the opposite wall in Gothic characters is relative to the gift of the Caroccio, or Chariot, sent to Rome as a trophy by the Emperor Frederick II., by whom it was taken in 1237 from the Milanese, at the battle of Corte Nuova.

The series of large bas-reliefs, on the walls of the first and second landing-places, represent events in the life of the Emperor Marcus Aurelius, and are not only interesting as works of fine sculpture, but as showing several monuments of Rome as they existed during the reign of that sovereign. The four on the first landing-place represent (*6a*) Marcus Aurelius sacrificing in the Temple of Jupiter Capitolinus; (*6b*) his triumphal entry into Rome; (*6c*) his granting peace to the Germans; and (*6d*) the Emperor presented with globe of power by Rome: these four fine reliefs had

long been preserved in the church of Santa Martina in the Forum; the other two, at the head of the stairs, representing an harangue by Marcus Aurelius (3*a*), and the Apotheosis of Faustina (3*b*), were taken from the arch dedicated to that emperor and to Lucius Verus, which formerly existed in the

Corso, near the Palazzo Fiano, and which was taken down in 1563 by Alexander VII. to widen that great thoroughfare of the modern city. Of the others which were on the same arch, one is in possession of Duke Torlonia.

PLAN OF THE PALACE OF THE CONSERVATORS—UPPER FLOOR.



2. Stairs.
3. Upper Corridor.
- 4, 5. Rooms leading to Picture Gallery.
6. Landing-place, with Bas-reliefs of M. Aurelius.
7. Halls of the Conservators.
- 7*a*. Great Salone.
- 7*b*. Hall of Capitani.

- 7*c*. Hall of the Wolf.
- 7*d*. Hall of the Fasti Consulares.
- 7*e*. Hall of Audience.
- 7*f*. Hall of the Throne.
- 7*h*. Chapel.
8. Passage to Picture Gallery.
9. Passage leading to Monte Caprino.

*Halls of the Conservatori*, not open to the public, but access is easily obtained by a small fee to the custode.

1st Room (7*a*), painted in fresco by *Cav. d'Arpino*, with subjects taken from the history of the Roman kings: the

finding of Romulus and Remus, the foundation of Rome, the rape of the Sabines, Numa Pompilius sacrificing with the vestals, battle between Tullus Hostilius and the army of Veii, battle of the Horatii and Curiatii, &c. The other objects of interest are the marble

statues of Leo X. (a very poor production by G. del Duca), of Urban VIII. by Bernini, and of Innocent X., in bronze, by Algardi; medallions of Christina of Sweden, and of Maria Casimira queen of Poland; and a representation of a sturgeon of the size beyond which all caught in the Tiber belong to the *Senatus Populusque Romanus*.

*2nd Room, Sala dei Capitani (7b)*, painted by *Laureti*, with subjects from the history of republican Rome: Mutius Scævola burning his rt. hand before Porsema, Brutus condemning his two sons to death, Horatius Cocles on the Sublician bridge, the battle of Lake Regillus. The statues in this room are of celebrated Roman generals in modern times: Marc Antonio Colonna, the conqueror of the Turks at Lepanto; Tommaso Rospigliosi; Francesco Aldobrandini; Alessandro Farnese, duke of Parma, distinguished as a commander in Flanders; and Carlo Barberini, brother of Urban VIII.

*3rd Room (7c)*, painted in fresco by *Laureti*, wrongly attributed to *Daniele da Volterra*, with subjects taken from the wars with the Cimbri. This hall contains the celebrated *Bronze Wolf of the Capitol*, one of the most interesting relics of the early arts and history of Italy.

"And thou, the thunder-stricken nurse of Rome!  
She-wolf! whose brazen-imaged dugs impart  
The milk of conquest yet within the dome  
Where, as a monument of antique art,  
Thou standest:—Mother of the mighty heart,  
Which the great founder suck'd from thy wild teat,  
Scorch'd by the Roman Jove's ethereal dart,  
And thy limbs black with lightning—dost thou yet  
Guard thine immortal cubs, nor thy fond charge forget?"—*Byron*.

It would be easy to fill a volume with a recital of the controversies to which this specimen of ancient art has given rise. Some authorities identify it with the wolf mentioned by Dionysius and Livy, others regard it as that alluded to by Cicero, while Winckel-

mann and later antiquaries confound the two, and describe the wolf mentioned by the historian as the same which was struck with lightning in the time of the great orator. The wolf of Dionysius was "an ancient work of brass," standing, when he saw it, at the temple of Romulus under the Palatine. The wolf of Cicero is mentioned by him, both in the Catiline orations and in his poem on the Consulate, as a small gilt figure of Romulus sucking the teat of a wolf which was struck with lightning, and which his hearers remembered to have seen in the Capitol:—"Tactus est ille etiam qui hanc urbem condidit Romulus, quem inauratum in Capitolio parvum atque lactantem, uberibus lupinis inliantem fuisse meministis."—*Catilin.*, iii. 8. It is generally admitted that the wolf of Cicero is not the one mentioned by Dionysius; while the gilding, still traceable on that before us, and the fracture in the hind leg, which to credulous eyes appear to have been caused by lightning, have induced some writers to regard it as the one celebrated by Cicero in the passage above quoted. There is little doubt of its high antiquity: the workmanship is manifestly of an early period, at least the workmanship of the wolf; for the twins are modern. The great difficulty which has arisen in the solution of the question is the discrepancy in the statements of the antiquaries respecting the precise spot on which it was discovered. It would lead us beyond our limits to follow the authorities on this subject; but the reader will find the whole question ably examined in Sir John Hobhouse's note to the passage of Childe Harold quoted above. In regard to the main fact, "it is," he says, "a mere conjecture where the image was actually dug up; and perhaps, on the whole, the marks of the gilding and of the lightning are a better argument in favour of its being the Ciceronian wolf than any that can be adduced for the contrary opinion. At any rate it is reasonably selected in the text of the poem as one of the most interesting relics of the ancient city, and



is certainly the figure, if not the very animal, to which Virgil alludes in his beautiful verses :—

“ ‘ Geminos hinc ubera circum  
Ludere pendentes pueros, et lambere matrem  
Impavidos : illam tereti cervice reflexam  
Mulcere alternos, et corpora fingere lingua.’ ”

Among the other objects in this chamber the following are worthy of notice :—The bronze statue of the youth extracting a thorn from his foot, called the Shepherd Martius ; a bronze bust of Junius Brutus, a noble head ; a bust of Michel Angelo, said to have been executed by himself ; a small marble Diana Triformis ; a bas-relief of a sarcophagus, representing the gate of Hades between genii, not older probably than the 4th century ; and an interesting bas-relief, representing a splendid edifice called the Temple of Solomon, with a team of oxen or buffaloes drawing a vehicle laden with architectural decorations. The picture of S. Francesca Romana on the wall is a good work by Romanelli ; that of the Dead Christ opposite is by *Cosimo Piazza*.

*4th Room (7d)*, containing the celebrated *Fasti Consulares*, found near the three columns in the Roman Forum, supposed to belong to the Temple of Minerva Chalcidica. These inscriptions contain a list of all the consuls and public officers to the time of Augustus : they are much mutilated, and broken into numerous fragments ; but they are still legible, and have been illustrated with great learning by Cav. Borghesi of San Marino : they give the names of the consuls from A.U.C. 272 to the reign of Augustus. The records preserved by these inscriptions, however, had not been uniformly kept ; after A.U.C. 600 (B.C. 143) they become imperfect, several magistrates after that time are altogether omitted, only one of the 10 tribunes being mentioned. These interesting marbles, attributed by some to Verrius Flaccus, were discovered in the reign of Paul III. near the Temple of Castor and Pollux, when they were arranged by Bottari, Michel Angelo having designed the architec-

tural decorations by which they are surrounded : some portions more recently found were added by Fea in 1820. The bust of Gabriele Fraerno in this room is one of the few executed by Michel Angelo.

*5th Room (7e)* (Hall of Audience), containing a bust in rosso antico, supposed to be Appius Claudius, a bust of Tiberius, 2 bronze ducks found among the ruins in the gardens of Sallust, a small head of Isis in bronze, a head of Medusa by *Bernini*, and a Holy Family, after Raphael, attributed to *Giulio Romano*. There are several ancient busts in this room—Alcibiades, Socrates, Diogenes, and Sappho.

*6th, the Throne Room (7f)*, is ornamented with a frieze in fresco by *Daniele da Volterra*, until recently attributed to A. Caracci, representing events in the life of Alexander the Great, in 8 compartments. The walls are hung with tapestry, made in the hospital of San Michele from the designs of Rubens and Poussin. The busts in the four corners of this room have had the names of Ariadne, Poppæa, wife of Nero, &c., given to them.

*7th Room (7g)*, painted in fresco with subjects taken from the history of the Punic wars, by *Daniele da Volterra* : they were at one time attributed to Perugino and his scholars. The names of Cicero and Virgil, given to two Senatorial statues in this room, are unsupported by any authority. The sitting female statues have been named, on no better, Cybele, Ceres, Polhymnia, &c. &c.

*8th Room (7h)*, a chapel containing on the l. wall a Madonna and Child throned, with adoring angels on either side, by *Pinturicchio* : the 4 Evangelists, by *M. A. Caravaggio* ; the Almighty, on the roof, by the *School of the Caracci* ; Sta. Cecilia, S. Alexis, S. Eustachius, and B. Luigia Albertoni, by *Romanelli*. The altar-picture, the Madonna and Child with St. Peter and St. Paul, is by *Avanzino Nucci*.

On the walls of the two rooms (4 and

5) leading to the Picture Gallery are placed the modern *Fasti Consulares Capitolini*, a series of inscriptions of the names of the Roman Conservators, from the middle of the 16th centy. to the present time; a pedestal (4a), on which probably stood a statue of Hadrian, with a dedicatory inscription by the *Magistri Vicorum* of the 14 *Regiones* of Rome, with the names of the streets of 5 of these quarters; and 4 standard measures of wine and oil in the 14th centy.

#### GALLERY OF PICTURES.

Although, as regards actual numbers, much more extensive than the Pinacotheca of the Vatican (there are about 230 pictures in all), the Capitoline gallery is greatly inferior as regards the value of its contents. It has few works, indeed, of first-rate merit, the greater number being of a second and third rate class. It was founded by Benedict XIV. in the last century, and is open on the same days, and under the same regulations as to copying, &c., as the Museum. No printed catalogue being yet published, we annex a detailed list of all the paintings worthy of notice.

*First Room.*—6, *F. Romanelli*, Santa Cecilia. 7, *Pietro da Cortona*, The Triumph of Bacchus. 9, *Albani*, A Magdalene. 2, *Guido*, The Blessed Spirit rising to Paradise. 10, *L. Giordano*, Worshipping the Golden Calf. 13, *Guercino*, St. John the Baptist. 14, *N. Poussin*, The Triumph of Flora, a repetition of the same subject in the Louvre. 16, *Guido*, The Magdalene. 18, *D. da Volterra*, St. John the Baptist. 20, *Domenichino*, The Cumæan Sibyl, an inferior repetition of the same subject in the Borghese gallery. 21, *F. Romanelli*, David with the head of Goliath. 23, *Mazzolino da Ferrara*, The Marriage of the Madonna. 25, *Ag. Caracci*, Sketch of his large picture of

the Communion of St. Jerome in the Gallery at Bologna. 26, *Tintoretto*, The Magdalene, bearing the painter's signature. 27, *Fra Bartolommeo*, The Presentation in the Temple. 28, *An. Caracci*, A copy of Correggio's picture of St. Catherine in the Gallery at Naples. 30, *Albani*, A Holy Family. 31, *Maria Sublegras*, A copy in miniature of the Magdalene before Christ, painted by her husband. 32, 33, *An. Caracci*, Two Madonnas. 34, *Guercino*, The Sibilla Persica. 36, *F. Mola*, Hagar and Ishmael. 29, *Dosso Dossi*, Christ disputing with the Doctors. 40, *Pietro da Cortona*, Portrait of Urban VIII. 41, *Poussin*, Orpheus. 42, *Palma Vecchio*, The good Samaritan. 44, *Gaudenzio Ferrari* (?), Madonna and Child. 46, *Giacomo Bassano*, The Adoration of the Magi. 47, *Pietro da Cortona*, The Rape of the Sabines. 48, *Lud. Caracci*, St. Francis. 49, *Domenichino*, S. Sebastian. 52, *Sandro Botticelli*, A Virgin, with SS. Martin and Nicholas. 55, *Ag. Caracci*, A Holy Family. 54, 56, *Garofalo*, Sta. Catherine and a Holy Family. 58, *Pietro da Cortona*, Iphigenia. 61, *Guido*, His own Portrait. 61, *Lud. Caracci*, The Baptism of Our Saviour. 62, *Scarsellino*, The Adoration of the Magi. 65, 67, *Garofalo*, A Madonna in Glory, and Sta. Lucia. 69, 74, *Giorgione*, Portraits. 76, *Pol. di Caravaggio*, Meleager, in chiaro-scuro. 78, *Francia*, Madonna and Saints. 79, 87, *Gio. Bellini*, S. Sebastian, and the portrait of a Bishop. 80, *Velasquez*, His own portrait; 89, Romulus and Remus. 91, *Guido*, A Sketch of the Holy Spirit ascending to Paradise.

*Second Room.*—94, *G. Bassano*, The Forge of Vulcan. 97 and 99, *Guido*, Cleopatra, and Lucretia. 198, *Mantegna*, A Holy Family. 101, *Fil. Lippi*, Christ disputing with the Doctors. 103, *Domenichino*, Sta. Barbara. 104, *Mazzolino da Ferrara*, The Infant Saviour. 100, 106, *Vandyke*, Portraits of persons unknown. 108, *Tintoretto*, The Baptism of Our Saviour. 109, *Guercino*, St. John the Baptist. 114, *Tintoretto*,

The Flagellation. 117, *Guercino*, Augustus and Cleopatra. 115, 118, *Bas-sano*, Christ driving the Dealers from the Temple, and our Saviour crowned by God the Father. 119, 122, 125, *Lud. Caracci*, St. Sebastian, a Holy Family, and St. Francis. 124, *Titian*, The Baptism of Christ, with the painter's portrait in profile. 126, *Guercino*, St. Matthew. 127, *Perugino*, A Madonna and Child. 128, *M. Caravaggio*, A fortune-teller. 131, *Guido*, Christ and St. John. 132, 136, *Gio. Bellini*, Portraits, the first supposed to be his own. 133 and 135, *An. Caracci*, Madonnas with St. Francis; 134, Portrait of Michel Angelo, formerly attributed to himself. 137, *Domenichino*, Hercules, with a Landscape. 139, *Gio. Bellini*, St. Bernard. 142, *Albani*, The Nativity of the Virgin. 143, *GUERCINO*, Santa Petronilla, considered as one of the finest productions of the master, and certainly the chief-d'œuvre of the Gallery of the Capitol. The lower part of this large composition represents the grave of the martyr, where her body is shown to Flaccus, a Roman Senator, to whom she had been betrothed: in the upper part the Saint is ascending to heaven. This picture formerly stood in St. Peter's, where it has been replaced by a copy in mosaic, perhaps one of the most successful facsimiles in that branch of copying. 145, 146, *Cola dell' Amatrice*, (a rare master at Rome), The Assumption, and the Death of the Virgin. 147, *Andrea Sacchi*, A Holy Family. 148, 149, *P. Veronese*, Peace and Hope. 154, *Id.*, The Magdalene. 123, *Gaudenzio Ferrari*, The Woman taken in Adultery. 150, *Giulio Romano*, The Fornarina. 151, *Scarsellino*, The Flight into Egypt. 153, *Cav. Arpino*, Diana. 157, *Giulio Romano*, Judith. 159, 162, *Teodone*, Two peasants. 161, 164, 166, *Garofalo*, The Annunciation, and the Madonna and Child in Glory. 163, *Gaudenzio Ferrari*, Christ in the cradle. 169, *Carlo Cignani*, A Madonna and Child. 170, *Claude*, A doubtful landscape. 175, 177, 178, *Guido*, Small pictures attributed to. 176, *Tintoretto*, The Crowning with Thorns. 180, *Ti-*

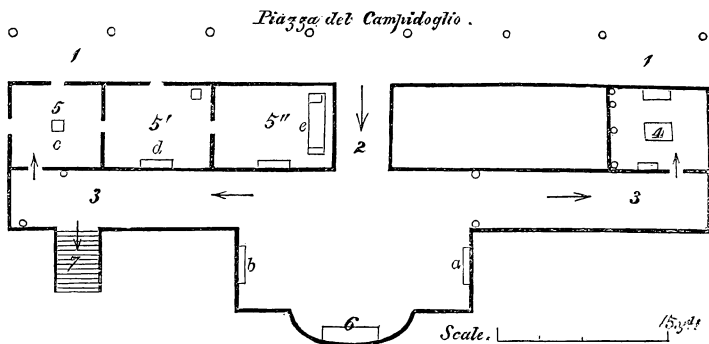
*tian*(?), The Woman taken in Adultery. 188, *Guido*, Europa. 189, *Scarsellino*, The Conversion of St. Paul. 190, *Pietro da Cortona*, The Defeat of Darius at Arbela. 193, *Lud. Caracci*, Santa Cecilia. 193, *P. Veronese*, The Ascension. 196, *Giorgione*, A Holy Family. 200 and 204, *Garofalo*, A Madonna with certain Doctors of the Church, and the Adoration of the Magi. 203, 206, *Polemburg*, Landscapes. 208 to 217, *G. Fanvitelli*, Views of the Ponte Sisto, of Monte Cavallo, of the Ponte Rotto, of the Castel Sant' Angelo, and other monuments at Rome. 218, *F. Mola*, David and Nathan. 222, *Bassano*, Christ in the house of Simon the Pharisee. 223 and 224, *P. Veronese*, SS. Mary and Anna with Angels. The Rape of Europa, a repetition of the picture in the Ducal Palace at Venice. 228, *Luca Cambiasi*, A Virgin and Child.

The pictures formerly in the Secret Cabinet at the Capitol have been transferred to the gallery of the Academy of St. Luke's; and will be found noticed at p. 273.

#### MUSEUM OF THE CAPITOL.

The building on the E. side of the piazza, opposite to the palace of the Conservators, contains the *Museo Capitolino*, or Gallery of Sculpture. It was begun by Clement XII., and augmented by Benedict XIV., Clement XIII., Pius VI., Pius VII., and Leo XII. It is a most interesting collection, although much less extensive than that of the Vatican. The old catalogue, no longer sold, is very imperfect: a new one is in preparation. At the bottom of the *Court* (6) is the colossal recumbent statue of the Ocean, known by the popular name of *Marforio*, derived from its having stood in the Forum of Mars (Martis Forum) near the Capitol, and celebrated as having had pasted on it the replies to the satirical witticisms of Pasquin. The 2 sarcophagi on either side (*a*, *b*) were found in the catacombs of S. Sebastian. Con-

## MUSEUM OF THE CAPITOL—GROUND FLOOR.



1. Portico, on Piazza.
2. Entrance from ditto
3. Lower Corridor.

4. Hall of the Bronzes.
5. Halls of the Urns.
6. Hemicycle and Statue of Marforio.

sular fasces in bas-relief. In the *Lower Corridor* (3) on each side of the entrance are the following objects:—1. Endymion and his dog. 3. Colossal statue of Minerva. 4. Fragment of a statue of Hercules with the Hydra. 5. Apollo. 6. A Sarcophagus, with good Bacchanalian reliefs. 9. A Roman province. 10. Colossal head of Cybele, found at Hadrian's villa. 21. Colossal statue of Diana. 23. Polyphemus. 24. Mercury. 26. Hadrian in sacrificial robes, found near S. Stefano Rotondo. 29. Colossal statue of a warrior, called Pyrrhus or Mars, found on the Aventine; the armour is elaborately sculptured. 30. Hercules slaying the Hydra. Near this is a portion of a colossal statue in red porphyry. There are several beautiful fragments of the bases and capitals of the columns from the Temple of Concord in this vestibule, which will interest the architect, from the elaborate manner in which they are executed; and the pedestals found near the Pyramid of Caius Cæstius (see p. 65), with inscriptions relative to its erection, with the names of his executors, Messalla Corvinus, S. Rutilius Rufus, and Junius Silanus, names well known in history, and of M.

Agrippa. At the extremity of the corridor, on the L, is the

*Hall of the Bronzes* (4).—Here are preserved most of the bronzes belonging to the Capitoline collection. In the centre is the bronze horse discovered in the Trastevere in 1849, with fragments of a bull from the same locality; the foot of a male figure with an elaborately ornamented sandal; another foot of a colossal statue found on a pedestal before the pyramid of Caius Cæstius, and supposed to have belonged to a statue of that personage; the statue of a boy, called one of the young Camilli, or youthful priests, instituted by Romulus; a fine bronze vase found in the sea at Porto d'Anzio—the Greek inscription on it states that it was presented by Mithridates King of Pontus to a Gymnasium of the Eupatorists. Of the two large globes, one stood formerly upon the Milliarum before the Capitol, and is said to have been that held by the colossal statue of Trajan on the summit of his column (p. 51), and, by a singular error, to have contained the ashes of that emperor; the origin of the second globe is unknown. A small group of the

Diana Triformis. On the wall is a tablet having engraved on it an inscription in honour of Septimius Severus and his sons, with portraits of the emperor and Caracalla; the name of Geta has been effaced on it, as we have seen on their arches. A Diana Multimammæa, the head and hands in bronze. Besides several smaller bronze objects.

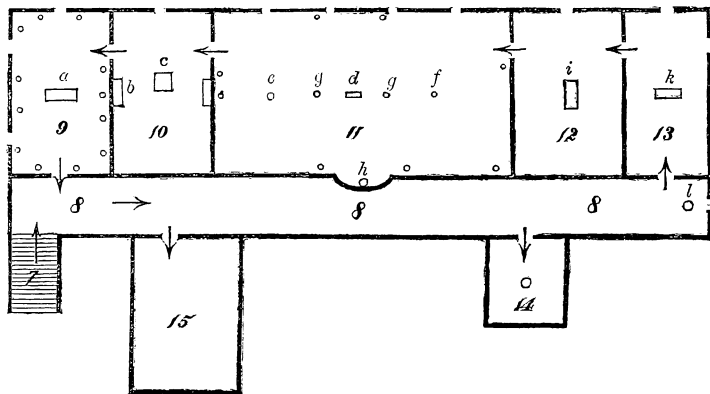
*Halls of the Urns* (5, 5', 5'').—At the opposite extremity of the ground floor corridor are 3 rooms, containing a series of Imperial and Consular inscriptions, arranged on the walls, down to the reign of Theodosius, and some interesting specimens of ancient sculpture. In the first room (5), a square altar of Pentelic marble (c), found at Albano, with bas-reliefs of the Labours of Hercules, in the best Greek style, is particularly worthy of notice; upon it stands a good portrait bust, attached to a mediæval torso of oriental alabaster. In the 2nd room (5'), called the *Hall of the Sarcophagus*, is a sarcophagus (d) discovered some years since near the second mile on the Via Appia; the bas-reliefs in front represent a battle between the Gauls and Romans, in which the former are seen with cords round their necks, as on the statue of the Dying Gladiator. The Gaulish king killing himself is supposed to be Ancorestus, defeated in A.U.C. 417 by the Consul Atilius Regulus. In this same room is a sepulchral cippus (No. 13) of T. Statilius Aper, measurer of the public buildings, with reliefs in which the trowel, the compasses, the plummet, a measure of length, and various instruments of his profession, are introduced. The latter shows that the ancient Roman foot, divided into 16 parts, was not quite 12 English inches (11.59). A *Miliarium*, marked VII., of the time of Maxentius, the spelling much altered. The walls of this room are covered with an interesting series of inscriptions, extending from the reign of Nero to those of Honorius and Valentinian. In the 3rd room (5'') the most remarkable object is the fine sarcophagus (e), cele-

brated for its bas-relief representing the history of Achilles; the subject in front is the discovery of the hero amidst the daughters of Lycomedes. On one of the sides is the departure of Achilles from Seyros; and on another his resolution to avenge the death of Patroclus. At the back, but very roughly finished, is Priam interceding for the body of Hector. This interesting urn was found in the tumulus called the Monte del Grano, 3 m. from the modern Porta Maggiore, on the road to Frascati. The Portland Vase, now in the British Museum, was found inside of it. The 2 figures on the lid of the sarcophagus have been supposed to be Alexander Severus and Mammæa his mother, but without any kind of authority. A sitting statue of Pluto with Cerberus, found in the Baths of Titus. Several early Christian inscriptions from near the ch. of Santa Costanza are let into the walls of this room. A good Roman mosaic of a lion surrounded by Cupids, with a male figure standing by and spinning, the whole subject allegorical probably to Hercules conquered by Love. The circular bas-relief, called the Shield of Achilles, from representing events in the life of that hero, formed a part of one of the *Ambones* in the ch. of the Ara Cœli, which explains the cause of the mediæval mosaic in the centre.

*Staircase* (7).—On the walls of the staircase leading to the upper halls of the Museum are the fragments of the celebrated *Pianta Capitolina*, the ground-plan of ancient Rome engraved on marble, found beneath the ch. of SS. Cosma and Damiano, on the site of the Temple of Romulus and Remus (see p. 39), near the Roman Forum: its date cannot be earlier than the time of Septimius Severus or Caracalla, having marked upon it edifices erected by these emperors. These fragments, in 26 compartments, are invaluable to the Roman topographer, and have more than once enabled him to throw light on disputed questions con-

nected with the position of several monuments. One of the most perfect fragments contains a large portion of the ground-plan of the Theatre of Pompey; another of the Portico of Octavia, with the Temples of Jupiter and Juno within that enclosure; a third of the Basilica Ulpia; and a fourth of the Theatre of Marcellus, with the names annexed.

## MUSEUM OF THE CAPITOL—UPPER FLOOR.



7. Stairs, Pianta Capitolina.
8. Upper Corridor.
9. Hall of Dying Gladiator.
10. Hall of the Faun.
11. Saloon.

12. Hall of Illustrious Men.
13. Hall of the Emperors.
14. Reserved Cabinet.
15. Hall of the Doves.

The *Gallery* (8).—At the top of the staircase are 2 finely-preserved busts (1 and 3) of Marcus Aurelius and Septimius Severus. The walls of the gallery are covered with the inscriptions found in the Columbaria on the Appian Way; many of which are very curious as conveying the names of persons attached to the imperial household, and especially the designation of their occupations, &c. Among the busts and statues are the following:—2. Bust of Faustina, wife of Antoninus Pius. 5. Silenus. 10. A curious sepulchral relief: the deceased appears to be in the act of making his will. 12. Satyr playing on a flute. 13. An antique repetition of the *Cupid of Praxiteles*, of which we have already noticed others in the Museum of the Vatican. 16. Statue of Trajanus De-

cius. 17. Cecrops. 19. Agrippina and Nero. 20. An old Bacchante. 21. Marcus Aurelius. 23. A laughing Bacchus. 27. Paris. 28. Sarcophagus, with bas-reliefs of the Rape of Proserpine. 29. An octagonal cinerary urn, with 7 finely-sculptured Cupids, in relief. 33. A Satyr playing on the flute. 36. A Discobolus, badly restored, as a wounded warrior. 37. A wine-vase, with satyrs and bacchantes in low relief. 38. Colossal bust of Juno, very grand, beautiful, and feminine, and finely preserved. 40. A statue like the children of Niobe. 42. The Della Valle bust of Jupiter, so called from the family to whom it belonged. 44. Diana Lucifera. 48. Sarcophagus, with bas-reliefs of the birth and education of Bacchus. 53. Psyche with the wings of a butterfly. 54. Bust of Antinous. 55. Venus. 56.

A female sitting; the drapery, though coarsely executed, has considerable grandeur of style. 57. Hermes of Jupiter Ammon. 59. Ceres. 62. Bust of Tiberius. 63. Bacchus, with the panther. 64. Fine statue of Jupiter, with the eagle. On the altar underneath is a bas-relief of the history of the vestal Quinctia. 65. Jupiter Serapis. 67. Bust of Hadrian, in alabaster. 70. Bust of Commodus, young, with a graceful bas-relief on the pedestal, of a female giving birds to children. 71. Minerva, found at Velletri. 73. Silenus. 74. Domitius Ænobarbus, father of Nero. 75. Caracalla. 76. The fine marble vase which formerly gave the name of "Hall of the Vase" to the next room, in which it stood. It was found near the tomb of Cæcilia Metella. It stands on a circular pedestal, with bas-reliefs of 12 divinities, found at Nettuno, considered by some as a specimen of Etruscan art, and by others as an example of the early Greek style. It was evidently the puteal (mouth) of an ancient cistern, the marks of the cords used in drawing the water being still visible; the divinities are arranged in the following order:—1. Jupiter; 2. Juno; 3. Minerva; 4. Hercules; 5. Apollo; 6. Diana; 7. Mars; 8. Venus; 9. Vesta; 10. Mercury; 11. Neptune; 12. Vulcan.

*Hall of the Dying Gladiator* (9).—Nearly all the sculptures in this hall are of the highest order as works of art, the greater part of which, having been carried to Paris, were brought back here in 1816. The first is the celebrated figure from which it derives its name:—1. THE DYING GLADIATOR (*a*). There is little doubt that this wonderful figure is a Gaul, probably a Gaulish herald, and it is generally supposed by the most eminent modern sculptors that it formed one of a series of figures illustrating the incursion of the Gauls into Greece. The cord round the neck is seen as one of the distinctive characters of the Gauls in the bas-relief on the sarcophagus found on the Via Appia,

and noticed at p. 230, and the horn has been considered conclusive as to the office of the herald. Montfaucon and Maffei supposed that it is the statue by Ctesilaus, the contemporary of Phidias, which Pliny describes as "*a wounded man dying*, who perfectly expressed how much life was remaining in him." But that masterpiece was of bronze, and, if the present statue be considered to agree with Pliny's description, it can only be regarded as a copy. The rt. arm and the toes of both feet have been admirably restored.

"I see before me the gladiator lie:  
He leans upon his hand—his manly brow  
Consents to death, but conquers agony,  
And his droop'd head sinks gradually low—  
And through his side the last drops, ebbing  
slow  
From the red gash, fall heavy, one by one,  
Like the first of a thunder-shower; and now  
The arena swims around him—he is gone,  
Ere ceased the inhuman shout which hail'd the  
wretch who won.

He heard it, but he heeded not—his eyes  
Were with his heart, and that was far away;  
He reck'd not of the life he lost nor prize,  
But where his rude hut by the Danube lay,  
There were his young barbarians all at play,  
There was their Dacian mother—he, their sire,  
Butcher'd to make a Roman holiday.  
All this rush'd with his blood—shall he ex-  
pire,  
And unavenged? Arise, ye Goths, and glut  
your ire!" *Childe Harold*.

One of the most accurate critics, John Bell, describes the anatomy of the Dying Gladiator as perfect in every respect. "It is," he says, "a most tragical and touching representation, and no one can meditate upon it without the most melancholy feelings. Of all proofs this is the surest of the effect produced by art. Although not colossal, the proportions are beyond life, perhaps 7 feet; and yet from its symmetry it does not appear larger than life. The forms are full, round, and manly; the visage mournful; the lip yielding to the effect of pain; the eye deepened by despair; the skin of the forehead a little wrinkled; the hair clotted in thick sharp-pointed locks, as if from the sweat of fight and exhausted strength; the body large; the shoulders square; the

balance well preserved by the hand on which he rests; the limbs finely rounded; the joints alone are slender and fine. No affectation of anatomy here; not a muscle to be distinguished, yet the general forms perfect as if they were expressed. The only anatomical feature discernible is that of full and turgid veins, yet not ostentatiously obtruded, but seen slightly along the front of the arms and ankles, giving, like the clotted hair, proof of violent exertion. The singular art of the sculptor is particularly to be discerned in the extended leg: by a less skilful hand the posture might have appeared constrained; but here, true to nature, the limbs are seen gently yielding, bending from languor, the knee sinking from weakness, and the thigh and ankle-joint pushed out to support it. The forms of the Dying Gladiator are not ideal or exquisite, like the Apollo; it is all nature, all feeling." It was found among the ruins in the gardens of Sallust, and was for some time in the gallery at the Villa Ludovisi; it was purchased by Clement XII. 2. Apollo with a lyre, or the Lycian Apollo, found at the Solfatara, on the road to Tivoli. 3. A Roman Matron, as Priestess, with a consecrated vessel in her hand. 4. Bust of Bacchus. 5. The AMAZON, one of the grandest figures of its class—much finer than the repetition in the Vatican. 6. Bust of Alexander the Great. 7. Colossal statue of Juno or Ceres, known as the Juno of the Capitol. 9. Bust of Junius Brutus. 10. Isis, called also Electra or Pandora. 11. Flora, finely draped, found in Hadrian's villa. 13. The ANTINOUS of the Capitol, found also in Hadrian's villa. This exquisite statue has commanded the admiration of all critics by its exceeding beauty. "In the Antinous," says John Bell, "the anatomist would look in vain to detect even the slightest mistake or misconception; yet such is the simplicity of the whole composition, so fine and undulating the forms, that a trifling error would appear as a gross fault. Every part is equally perfect: the bend of the head and declining of the neck most

graceful; the shoulders manly and large without clumsiness; the belly long and flat, yet not disfigured by leanness; the swell of the broad chest under the arm admirable; the limbs finely tapered; the ease and play of the disengaged leg wonderful, having a serpentine curve arising from an accurate observance of the gentle bending of the knee, the half turning of the ankle, and the elastic yielding natural to the relaxed state in that position from the many joints of those parts." The statue contains on the rt. leg a red stain; and a smaller one on the breast, produced by iron. 15. A repetition of the FAUN of PRAXITELES. We have already noticed others in the Vatican; this is the most beautiful of all, and in Carrara marble; it was found in the Villa d'Este at Tivoli. 16. A girl playing with a dove, terrified by the approach of a snake. 17. A good statue of Zeno, found at Civita Lavinia, in the ruins of a villa of Antoninus Pius. A large column of the finest variety of white Oriental alabaster: it was found at the Marmorata, or quay, on the Tiber, at the foot of the Aventine, where the marbles were landed.

*Hall of the Faun* (10).—On the wall is the celebrated Table of Bronze, inscribed with part of the Lex Regia, or the Decree of the Senate conferring the imperial power on Vespasian—the very table on which Cola di Rienzo expounded to his followers the power and rights of the Roman people. It was found near St. John Lateran. The reliefs on the walls occur in the following order:—A. Four cars drawn by elephants, leopards, deer, and sheep, led by Cupids, with the attributes of Apollo, Bacchus, and Mercury. B. Vulcan as an armourer. C. Front of a Christian sarcophagus, representing Cupids employed in the operations of the vintage. 1. The celebrated *Faun* (c) in rosso antico, found in Hadrian's villa, valuable not only for the rare material but for its fine sculpture: it stands on an altar dedicated to Serapis. 3. Colossal head of Hercules, on an altar dedicated to Neptune. 6. A fine



colossal head of Bacchus, also on a rostral altar. 7. This altar, dedicated to Neptune, and the 2 preceding to Tranquillitas and the Winds, were found in clearing the harbour of Porto d'Anzio, and are supposed to have been votive offerings from sailors. 13. Sarcophagus, with bas-reliefs representing the story of Diana and Endymion. 15. The boy with a comic mask, full of nature, and very fine as a work of art. 20. Isis, restored with a head of Juno. 21. A repetition of the boy and goose in the gallery of the Vatican, but inferior in execution; the altar beneath it is dedicated to the Sun. 26. *Sarcophagus (b)*, with bas-reliefs of the battle of Theseus and the Amazons, among which is a group of extraordinary beauty, representing a soldier dragging an Amazon from her horse, while another seizes his hand and intercedes for her companion. It is mentioned by Flaxman in his lectures as one of the finest specimens of bas-relief; on the lid is another fine group of mourning Amazons. This fine Sarcophagus was found near Torre Salona, on the Via Collatina. Upon the walls are numerous Roman inscriptions, with an interesting series of the *Signa Tegularia*, or marks of the Roman brick-makers.

The *Saloon* (11).—The 2 fluted columns of *porta santa* marble, which are such conspicuous ornaments of the niche in this saloon, were found near the tomb of Cæcilia Metella. The 2 Victories which support the arms of Clement XII. are said to have belonged to the Arch of Marcus Aurelius in the Corso. In the middle of the hall are—1. Jupiter (*f*), in black marble, on a circular altar found at Porto d'Anzio. 2 and 4. The 2 beautiful centaurs in *bigio-morato* (*gg*), amongst the fine works of ancient sculpture in Rome, were found in Hadrian's villa. On the base are the names of the sculptors, Aristæas and Paphias of Aphrodisium. A colossal statue of the infant Hercules, in green basalt (*d*), found on the Aventine. 5. Æsculapius, in *nero antico*

(*e*), on a circular altar, with reliefs relative to Jupiter, both found at Porto d'Anzio. 6. Roman matron (Julia Pia?). 7. Lucius Antonius. 8. Apollo with a lyre. 9. Statue of Marcus Aurelius. 10 and 25. Amazons wounded. 11. Statues as Mars and Venus, found on the Isola Sacra at the mouth of the Tiber. 12. Isis with a lotus on the head. 15. The Pythian Apollo. 3, 16. 2 statues of Minerva Bellica. 17. Colossal bust of Trajan with a civic crown. 18. A naked statue with the head of Augustus. 19. Female statue with the head of Lucilla. 21. Naked statue of Hadrian, as Mars, found near Ceprano. 22. A Roman in his toga, called Marius, from which Chantrey copied his statue of Canning in Palace Yard. 24. Hercules (*h*), in bronze gilt, found in the Forum Boarium; one of the few statues in which the gilding is preserved. The altar underneath has in front a bas-relief of a recumbent figure of Fortune. 27. A gladiator. 28. A Præfica or hired mourner at funerals. 31. Colossal bust of Antoninus Pius. 33. A hunter with a hare, found near the Porta Latina. 34. Harpocrates, with his finger on his mouth, found in Hadrian's villa in 1744.

*Hall of Illustrious Men* (12).—The bas-reliefs on the walls are the following:—A. Frieze, consisting of 5 pieces, probably from a temple of Neptune, representing sacrificial instruments, prows of ships, and other naval emblems. B. Death of Meleager, the front of a sarcophagus. E. Calliope instructing Orpheus. F. An interment. G. Conveying a dead body to the funeral pile. I. A victory. L. A sacrifice to Hygeia, in rosso-antico. M. A bacchic scene, with the name of the sculptor, Callimachus, found at Orte. In the centre of the hall is a fine sitting statue (*i*), supposed to be of Marcus Claudius Marcellus, one of the greatest generals of antiquity, the conqueror of Viridomar, B.C. 222. Round the room, on 2 ranges of shelves, are placed 93 busts of philosophers, poets, and historians:—1. Virgil, very doubtful; by

some called Alexander the Great. 4, 5, 6. Socrates. 7. Alcibiades. 8. Carneades. 10. Seneca. 11. Aspasia (?). 13. Lycias. 16. Marcus Agrippa, a very interesting bust. 17. Hieron. 19. Theophrastus, colossal. 20. Marcus Aurelius. 21. Diogenes. 22. Plato. 23. Thales. 24. Asclepiades. 25. Theon. 27. Pythagoras. 28. Bust, called Alexander the Great, found at Piperno in 1839. 30. Aristophanes (?). 31, 32. Demosthenes. 33. Pindar. 34. Sophocles. 37. Hippocrates. 38. Aratus. 39, 40. Democritus. 41, 42, 43. Euripides. 44, 45, 46. Homer. 48. Corbulo. 49. Bust of Scipio Africanus, with the wound on the left side of his head carefully worked out. 51. Pompey. 52. Cato the Censor. 53. Aristotle. 54. Sappho. 55. Cleopatra. 57. Lysias. 59. Herodotus (?), according to others Arminius. 60. Thucydides. 62, 94. Epicurus. 63. Double Hermes of Epicurus and Metrodorus. 68, 69. Masinissa. 70. Antisthenes. 72, 73. The Emperor Julian. 75. Cicero, supposed by some to be Asinius Pollio. 76. Terence, discovered on the Via Latina. 82. Æschylus. There are several heads which bear the name of Plato, but they are more probably busts of the bearded Bacchus.

*Hall of the Emperors* (13).—On the walls are interesting bas-reliefs, arranged in the following order:—A. Triumphs of Bacchus, and children at the games of the Circus. B. Bacchus on a tiger, with fauns and satyrs. C. The Calydonian boar-hunt, not antique. E. The Muses. F. A good bas-relief of Perseus delivering Andromeda. G. Socrates with Philosophy, and Hesiod with a Muse; the 2 latter reliefs are casts from a sarcophagus in Paris. H. A sleeping Endymion with his dog, found on the Aventine. I. A bas-relief dedicated by a freed man of Marcus Aurelius to the Fountains and Nymphs: in front a river-god, with a group of 3 Nymphs, exactly similar to the celebrated group of the Graces in the Cathedral of Siena; and on the other side, Hylas carried off by the

river-nymphs. In the middle of this hall is the celebrated sitting *Statue* (*k*) of *Agrippina*, the daughter of M. Agrippa, the wife of Germanicus and mother of Caligula, remarkable for the ease of the position and the arrangement of the drapery; archæologists are not, however, agreed on the personage whom it represents. Around the room are arranged 83 busts of the Roman emperors and empresses in chronological order, a collection of great value, presenting us the portraits of some of the most remarkable personages in history. The following are the most interesting:—1. Julius Cæsar. 2. Augustus. 3. The young Marcellus (?). 4, 5. Tiberius. 6. Drusus, his brother. 7. Drusus, his son. 8. Antonia, the wife of the first Drusus, mother of Germanicus and Claudius. 9. Germanicus. 19. His wife, Agrippina. 11. Caligula, in green basalt. 12. Claudius. 13. Messalina, the fifth, and, 14. Agrippina, the sixth wife of Claudius. 15, 16. Nero. 17. Poppæa, his wife. 18. Galba. 19. Otho. 20. Vitellius. 21. Vespasian. 22. Titus. 23. Julia, his daughter. 24. Domitian. 26. Nerva, supposed to be modern and by Algardi. 27. Trajan. 28. Plotina, wife of Trajan. 29. His sister Marciana. 30. His daughter Matidia. 31, 32. Hadrian. 33. Julia Sabina, his wife. 34. Ælius Cæsar, his adopted son. 35. Antoninus Pius. 37. Annus Verus. 38. Marcus Aurelius. 39. Faustina, his wife. 41. Lucius Verus. 42. His wife, Lucilla. 43. Commodus. 44. Crispina, his wife. 45. Pertinax. 46. Didius Julianus. 48. Pescennius Niger. 49. Clodius Albinus. 50, 51. Septimius Severus. 52. His wife, Julia Pia, with a wig. 53. Caracalla. 54. Geta. 55. Macrinus. 56. Didumenianus. 57. Elagabalus. 58. Anna Faustina, his wife. 59. Julia Mæsa. 60. Alexander Severus. 61. Julia Mammæa, his mother. 62. Maximinus. 63. Maximus. 64. Gordian the elder. 65. Gordian the younger. 66. Puppianus. 67. Balbinus. 68. Gordianus Pius. 70. Trajanus Decius. 71. Quintus Herennius. 72. Hostilianus. 73. Trebonianus. 74, 75. Volusianus.

76. Gallienus. 77. Salonina, wife of Gallienus. 78. Saloninus, their son. 79. Carinus. 80. Diocletian. 81. Constantius Chlorus. 82. Julian. 83. Magnus Decentius, a specimen of the lowest degradation which sculpture had reached.

The *Reserved Cabinet* (14), a small room on the rt. of the gallery, may be seen on any other than the public days by giving a paul to the custode. It contains the *VENUS OF THE CAPITOL*, one of the most noble of all the representations of that goddess; is in Pentelic marble; and was found, it is said, in a walled-up chamber in the Subura on the Viminal, and so entire that the only parts fractured were the point of the nose and one of the fingers. Leda and the Swan, of very inferior workmanship; and the Cupid and Psyche found on the Aventine, two graceful figures.

*The Hall of the Doves* (15).—37. The Iliac Table, a bas-relief representing the principal events in the history of the Iliad and the fall of Troy, by Stesichorus, with the deliverance of Æneas; engraved and illustrated by Fabretti, who refers it to the time of Nero. 41. Triumph of Bacchus. 69. The fine sarcophagus of Gerontia, with bas-reliefs of the history of Diana and Endymion. Above it are 2 mosaic masks, found in the vineyard of the Jesuits on the Aventine. 77. Diana of Ephesus, or Multimamma. 100. A small sarcophagus, with interesting reliefs, representing the creation and destruction of the soul according to the doctrines of the later Platonists. 101. The celebrated *DOVES* of *PLINY*, one of the finest and most perfectly preserved specimens of ancient mosaic. It represents 4 doves drinking, with a beautiful border surrounding the composition, and is formed of natural stones, so small that 160 pieces are contained in a square inch. It is supposed to be the mosaic by Sosus, described by Pliny as a proof of the perfection to which that art had reached in his day. He says there is at

Pergamos a wonderful specimen of a dove drinking, and darkening the water with the shadow of her head; on the lip of the vessel others are pluming themselves. “*Mirabilis ibi columba bibens, et aquam umbra capitis infuscans. Apricantur aliæ scabentes sese in cathari labro.*” It was found in Villa Adriana in 1737 by Cardinal Furietti, from whom it was purchased by Clement XIII. In the recess of one of the windows is an interesting collection of writing *styles*, discovered a few years ago in cleaning out the flight of steps leading from the Tabularium of the Capitol to the Forum (see p. 21); and on the shelves a large collection of busts, evidently portraits, several of which are finely executed; and upon the walls above several Pagan and early Christian inscriptions.

The Tabularium of the Capitol has been recently fitted up to form a kind of Architectural Museum. It contains several fragments discovered in the excavations of the neighbouring Forum and Basilica Julia: two very fine specimens from the Temple of Vespasian and from that of Minerva Chalcidica have been placed here, and restored so as to convey a correct idea of the entablature and friezes of these chefs-d’œuvre of the Roman Corinthian style (see pp. 35, 41).

#### THE LATERAN.

The Lateran was the palace of the popes from the time of Constantine to the period of the return of the Holy See from Avignon (1377), when Gregory XI. transferred the papal residence to the Vatican. The ancient palace was destroyed by fire in the pontificate of Clement V., and was rebuilt by Sixtus V. from the designs of Fontana. It was converted into a public hospital by Innocent XII. in 1693; and in 1843 into a Museum by Gregory XVI., as the best means of preventing the building from falling into a state of dilapidation, and of providing a suitable depository for the works of art for which

room could not be found at the Vatican and the Capitol; and for a museum of Christian antiquities.

The Lateran Museum is not yet open to the public, but a paul to each of the custodes (there are 2) will procure admission at any time.

The museum consists of a series of rooms on the ground and the first floors: in the former are contained the marbles, in the latter some interesting pictures and mosaics.

On entering the palace from the Piazza di San Giovanni we will commence our visit by the 4 rooms on the right hand, continuing afterwards through those on the left. As there is no catalogue, and as very few of the objects are named, we shall endeavour to point out the most remarkable in each room, as they were in the spring of 1858, without being responsible for visitors finding them still in the same places: the Lateran Museum being the receptacle for all recent discoveries and acquisitions, the arrangement of its contents is constantly varying.

*Room I.*, now chiefly occupied by the marbles formerly in the Appartamento or Gabinetto Borgia at the Vatican, and from which they were removed to make room for the library of Cardinal Mai purchased by Pius IX. There are several interesting bas-reliefs here, among which deserve to be noticed—a procession of lictors and senators, found in the Forum of Trajan, with the figure of that Emperor; 2 boxers in high relief, only a fragment of a larger composition; portion of a sarcophagus, with Mars, Diana, Rhea, and Endymion; a representation of a circus-race, an emperor giving the signal for the start; Helen and Paris; the Tages from Falerii; a leave-taking between a soldier and his wife; and portions of frieze which belonged to the Basilica Ulpia, representing arabesques, with children, chimæras, &c., beautifully worked out. *Room II.* The marbles here were also brought from the Appartamento Borgia, and consist chiefly of architectural fragments, many of great beauty. *Room*

*III.* The Braschi Antinous, a colossal statue, found at Santa Maria della Villa, near Palestrina, on the site of one of Hadrian's villas; it is of Carrara marble, and 11 ft. in height: this statue belonged to Duke Braschi, from whom it was purchased for 12,000 scudi by Gregory XVI. *Room IV.* Several ancient marbles, amongst which are a statue of Mars; a repetition of the Faun of Praxiteles; a good bust of the young Tiberius; a bas-relief of Medea and the daughters of Pelias; statues of Mars and of a naked Germanicus, and several sepulchral cippi and bas-reliefs, discovered during the recent excavations on the Via Appia. Crossing the gateway are, *Room V.*, a stag, in grey marble; a cow of the short-horned variety; a mutilated female figure seated on a lynx, the original idea, probably, of Daneker's celebrated group of Ariadne on the panther; a good bust called Scipio; a cippus with a bas-relief of a cock-fight, the backers being Cupids, or Genii, one of whom is carrying off the dead bird, in a weeping mood, whilst the victor is borne to an altar, round which laurel crowns are suspended: although of diminutive dimensions, there is much character in the different groups. *Room VI.* Statues of several members of the family of Germanicus, discovered at Cervetri, the ancient Caere, in 1839, where they decorated the theatre of the Roman Municipum, in the ruins of which they were found, consisting of full-length draped and erect figures of Drusus, Agrippina the wife of Germanicus, and Livia; 2 sitting statues of Tiberius and Claudius, crowned with wreaths of oak-leaves—the heads and torsos are very fine, the legs and arms wanting; 2 statues in armour of Germanicus and Britannicus; a colossal bust of Augustus; a bas-relief supposed to have belonged to an altar, with figures, having inscriptions beneath, of the inhabitants of the Etruscan cities of Vetulonia, Vulci, and Tarquinii, the 3 first letters of *Fulcentani* being alone wanting; 2 recumbent statues of Silenus; and several frag-

ments of dedicatory inscriptions: all the objects in this room were found at Cervetri. *Room VII.* Statue of Sophocles, found at Terracina: it is the finest specimen of sculpture in the Lateran Museum, and very similar to that of Æschines (miscalled Aristides) in the Museo Borbonico at Naples. A Faun found with the Athlete of the Vatican in the Trastevere; a good female draped figure; an Apollino from Cære. *Room VIII.* A statue of Neptune from Porto, the legs and arms restored; bas-relief, probably representing a mask-shop, although it has been called a poet immersed in study; and several unimportant busts. *Room IX.* Several architectural fragments; the base of a handsome candelabrum from the Forum. *Room X.* Bas-reliefs of a sepulchral monument of the Aterii, discovered in 1848 at Cento Celle, on the Via Labicana; amongst which are two fragments, one representing a tomb in low relief, in the form of a temple, with a crane alongside moved by a tread-wheel for raising stones, a curious specimen of the mechanical arts of the ancients; on the top of the crane is a bouquet of flowers and palm-branches; the other represents several monuments of Rome, amongst which an arch of Isis, and the better-known one of Titus, with the name, *ARCUS IN SACRA VIA SUMMA*; a draped statue called Cato; a fine male bust in high relief, with a serpent. *Room XI.* A pedestal with bas-relief representing instruments used in coining, from Roman Veii; bas-relief of Psyche and Cupid, and of a Nereid on a sea-monster. *Room XII.* 3 large sarcophagi, discovered at the Vigna Lozzano (see p. 72), with reliefs representing the slaughter of Niobe and her children; the history of Orestes and the Furies. *Room XIII.* Fragment of a bas-relief of the storming of Olympus by the Titans, and another of Pylades and Orestes in a good style of art. *Room XIV.* The most interesting object in this room is the unfinished statue of a captive barbarian, found near the Theatre of Pompey, still pre-

serving the sculptor's points to guide the workman in preparing the marble for the artist's chisel; 2 fine columns of unpolished Paronazzetto marble, with the name of the emperor Hadrian cut on their bases, indicating their destination,—they were discovered a few years ago at the Marmorata, the quay on the Tiber at the foot of the Aventine, where all the marble arriving at Rome was landed in ancient, as it continues to be in modern times.

*The First-floor* consists also of a large suite of apartments, in which have been deposited sundry paintings and ancient mosaics, and the Christian Museum, the first in importance being the latter.

*THE CHRISTIAN MUSEUM*, founded by Pius IX., has been very judiciously arranged by Padre Marchi and Cav. de' Rossi. The entrance to it is from the rt.-hand corner of the great quadrangle, or lower portico. Near the door stands a very large Christian candelabrum in marble, covered with curious sculptures: it was formerly beside the High Altar in the Basilica of S. Paolo fuori le Mura: it dates from the 10th cent. Entering the Museum by a corridor that leads to the great hall, now formed out of what was formerly the state passage leading from the palace to the basilica, the roof of which is covered with arabesques and other frescoes of the time of Sextus V., at the bottom of the stairs is one of the most remarkable sarcophagi in the collection, as it is also the largest. It was discovered some years ago under the floor, and near the Confessional of the Basilica of St. Paul's, in sinking the foundations to support the new tabernacle and its gorgeous columns in oriental alabaster (p. 121). This sarcophagus, which is supposed to date from the last third of the 4th cent., when the basilica was re-erected by Theodosius, is remarkable for its sculptures. In the centre are two unfinished busts in relief of its occupants: the other bas-reliefs are also partly in an unfinished state, and ar-

ranged in two rows; in the upper one, on the l., is a male figure seated, in the act of benediction, with another behind and a third in front, supposed to represent the Trinity; the Saviour presenting the figure of the Eve created to the Father; next comes a group of Christ, with Adam, Eve, and the Serpent; on the other side the changing of the water into wine; the multiplication of the loaves; and the resurrection of Lazarus, with Martha kneeling below. The lower range of reliefs represent the Virgin and Child, with the three kings, in Phrygian bonnets, presenting their offerings; the miracle of restoring sight to the blind; the naked figure in the centre between 2 lions, once supposed to be Daniel, is now generally believed to represent a martyr in the arena. The subjects beyond this are St. Peter and our Saviour, the former carried off prisoner by the Jews, who wear a strange form of cap, and who present those characteristic Hebrew physiognomies which we meet every day in the purlieus of the Ghetto and our own Houndsditch; and last of all Moses striking the rock, with Jews drinking from the spring. The other principal sarcophagi are arranged on either side of the hall: those on the l. are the most remarkable for their sculptures, which represent the frequently repeated subjects of the Good Shepherd; the Children in the Fiery Furnace; Daniel amidst the Lions; Moses striking the Rock; the Resurrection of Lazarus, expressed by a male figure striking a dead body with a wand; Jonah thrown to the whale, and emerging from another, now generally considered to be emblematical of martyrdom, and showing the short passage the sufferer has had to undergo from his being engulfed to his exit and arrival in the region of bliss, represented by a figure reclining under an arbour; the Healing of the Blind and Paralytic, &c. One of the interesting sarcophagi in this museum is covered with reliefs of different operations of the vintage, with three figures of the Good Shepherd in front; on another the Labarum of Constantine,

with figures of the sleeping and waking soldiers beneath. Near the upper end of the hall, on ascending the stairs, is an interesting bas-relief of Elijah ascending to heaven from a chariot drawn by 4 horses, and leaving his cloak to Elias: this subject is considered by Christian archæologists to be emblematical of Christ transferring his powers in the form of the Pallium to St. Peter, who receives the gift with great veneration, holding forth a fold of his own mantle to receive it. This piece of sculpture, which formed the front of a sarcophagus, is considered to date from the early part of the 4th cent. The rude scratching on a marble slab of St. Peter and St. Paul, with their names beneath, near it, are of a barbarous period, probably in the 6th or 7th. The sarcophagus under a tabernacle, supported by 2 beautiful torse columns of Pavonazetto marble, is intended to show how the tombs were placed in the vestibules of the early basilicas, for it may not be out of place to inform our readers that most of those in this museum were so situated, although a few were discovered in the subterranean recesses of the catacombs.\* At the end of the hall is the sitting statue of St. Hippolytus, which has been removed here from the Vatican Library: it was discovered near the basilica of S. Lorenzo fuori le Mura, and, although the head is modern, it is perhaps the finest specimen of Christian sculpture handed down to us; it is considered to be contemporaneous with the saint. On one side of the chair is engraved the Paschal Calendar, composed to combat the error of those early Christians who observed the festival of Easter on the same day as the Jews; and on the opposite side a list of the works of the saint.

\* In the early times of Christianity no human remains except those of saints and martyrs were admitted into the churches, the tombs of all others being confined to the vestibules or to the quadraportici. Subsequently, sarcophagi were allowed to be placed at the columns of the interior nearest to the entrance. The general introduction of sepulchral monuments, and of burial in churches, took place at a much later and comparatively recent period.

Opening from near this, we enter the upper corridor of the Palace, on the walls of which are now being placed most of the early Christian inscriptions discovered of late years, chiefly in the catacombs. In the central compartments are facsimiles of several of those written by Pope Damasus, which we have seen in some of the basilicas, and which we shall find in certain subterranean cemeteries. Out of one corner of this corridor we enter a suite of rooms formed by closing up the arches of one side of the fine portico of Fontana: in the two first are arranged a series of accurate copies of some of the most important paintings in the catacombs, prepared for Marchi's publication. One of these cartoons contains 3 subjects of the Adoration of the Magi, remarkable as representing 2, 3, and 4 kings; the most ancient is that from the Catacombs of SS. Nereo ed Achilleo, and believed to have been executed at the end of the 2nd cent. (see p. 311). In the 3rd room have been placed a series of frescoes, cut from the walls of S. Agnese fuori le Mura, interesting in the history of Italian painting, being of the 13th cent., and attributed to the school of the Cosimatis, known for their works in mosaic.

From here we enter the State apartments of the palace by the Hall of the Mosaics, at the N.E. corner: forming the floor is the great mosaic of the Athletes, found in the Baths of Caracalla, consisting of full-length figures and busts of boxers; the mosaic is rough when examined closely, but the effect of the whole, when viewed from the gallery round the room, is very fine: each boxer occupies a separate compartment; the names of JOVINVS ALVMNVS, IOBIANVS, &c., upon it may be those of some of the combatants. On the walls are hung drawings to show how these mosaics were originally placed in the halls of the Thermæ.

In the next Room (II.), on the N. side of the palace, are the following pictures:—Sir Thos. Lawrence's portrait of Geo. IV., presented by that sovereign to Pius VII. *Guercino*, the Ascension of

the Virgin. *Cav. Arpino*, the Annunciation. Room III.—*Giulio Romano*, the Martyrdom of St. Stephen. *Cammucini*, a cartoon of his picture of St. Thomas. An interesting series of ancient mosaics: one set consisting of theatrical masks, with the name of Heracitus, possibly the artist by whom they were executed, beneath; another, more recently discovered in the Vigna Lupi, near the Porta di S. Paolo, represents the remains of a banquet, well-picked fish-bones, lettuce-leaves, claws of cray-fish, &c.; and a third, relative to Egypt, with animals and emblems of that country. Room IV. *Marco Palmezzano*, a painter of Forlì, little known out of Italy: 2 large pictures of Virgin, Child, and Saints, with the artist's name: one of these paintings is very fine, it represents Our Lady enthroned, surrounded by SS. John the Baptist, Lorenzo, Francis, Benedict, Dominick, and Peter, and bears the artist's name and date (1481). *C. Crivelli*, Virgin surrounded by 4 saints. *Fra Angelico da Fiesole*, the Madonna with Angels above, with several small subjects on the predella beneath. *Giovanni Sanzio*, St. Jerome. Room V. *Carlo Crivelli*, a Madonna, signed and dated 1481. *Sassoferrato*, portrait of Sixtus V. *M. A. Caravaggio*, Christ appearing to the Apostles: 2 good specimens of modern Roman tapestry after pictures of Fra Bartolommeo. Room VI. *Cola di Amatrice*, the Ascension of the Virgin: *Andrea del Sarto*, a Holy Family. Room VII. *Cesare da Sesto*, the Baptism of Our Saviour. *Fra Filippo Lippi*, an Ancona of the Coronation of the Virgin and Saints. *Luca Signorelli*, 2 pictures of SS. Catherine of Siena and Ursula, SS. Lawrence and Benedict. The 2 rooms that follow (VIII. and IX.) are at present unfurnished. Room X., or the Great Hall of the Council, surrounded by portraits of the popes. The inner court of the palace is very fine; the frescoes which decorate its corridors were painted by *T. Zuccherò*. It will be worth the visitor's while to ascend to the Belvedere at the top of the palace, from which the

view of the Alban and Sabine hills, and over the Campagna extending from their base to Rome, is magnificent.

### QUIRINAL PALACE.

*Palazzo Pontificio* or *del Quirinale*, the pope's palace on Monte Cavallo. The present edifice was begun by Gregory XIII. in 1574, continued by Sixtus V. and Clement VIII. from the designs of D. Fontana, enlarged by Paul V. and Innocent X., and by Clement XII., from the designs of Bernini. The garden was added by Urban VIII. It was the favourite residence of Pius VII., and has been since inhabited by his successors during a part of the summer. It has been the seat of the Conclaves for the election of the pope for many years; the new pontiff's name is announced to the people from the balcony over the principal entrance. As it now stands, the Palace of the Quirinal is the most habitable and princely of the Papal residences in Rome, Gregory XVI. and Pius IX. having done much to embellish it, and opened several new apartments, decorated with fine specimens of tapestry and other gifts from different sovereigns to the Head of the Church. To see the apartments, which are open every day from 10 until 2, an order from the pope's major-domo is necessary, which may easily be obtained through the consul or banker.

As at present shown, the visitor, on ascending the great stairs on the l., enters by the *Sala Regia*, a grand hall 190 feet long, built in the pontificate of Paul V., having a richly decorated but heavy carved and gilt ceiling. From this hall we enter the series of 14 rooms fitted up by Pius VII. and Gregory XVI., and inhabited by the pope during his residence at the Quirinal, forming the whole S.W. front of the palace, on the side of the Piazza di Monte Cavallo. In the fourth of the rooms are several pictures, amongst others *Correggio's*

[*Rome.*]

Madonna, with S. Jerome, and the Last Supper, by *Baroccio*. In the 5th, a fine specimen of old Gobelins tapestry, representing the marriage of Louis XIV. In the 6th and 7th some magnificently embroidered ecclesiastical vestments—fine specimens of this kind of work. In the 8th and 9th, 4 very large specimens of tapestry representing the miraculous draught of fishes and the Last Supper: above are some frescoes by *Borgognone* and *Salvator Rosa*. These 2 rooms, and that of the Throne which follows, each 100 ft. long, are magnificently decorated. Beyond the latter is the suite that constitutes the apartments inhabited by the pope, consisting of his hall of private audience, his study and bedroom. In the latter, simply furnished with a brass bedstead, expired Pius VII. Beyond these an elegant suite of apartments, overlooking the Quirinal garden, was fitted up by that Pope, for the reception of the emperor of Austria during his visit to Rome in 1819, in one of which, No. 19, are some good paintings: St. Peter and St. Paul, by *Fra Bartolommeo*, one of which is said to have been finished by Raphael; St. Bernard by *Sebastiano del Piombo*; St. George, by *Pordenone*; a Sibyl, by *Garofalo*; the Adoration of the Magi, by *Guercino*; Adonis, by *Paul Veronese*; SS. Eustachius and Liberius, by *An. Caracci*; Sta. Cecilia, by *Vanni*; the Resurrection, by *Vandyke*; a Holy Family, by *P. Battoni*; and a handsome Sèvres china vase, a present from Napoleon to Pius VII. Following this picture-gallery is a series of 7 rooms, chiefly fitted up by the present pope, one of which, called the *Sala d'Audienza de' Principi*, has a frieze and bas-relief by Thorwaldsen, representing the entrance of Alexander into Babylon; a modern Gobelins tapestry of S. Stephen; and in the floor an ancient mosaic of Mercury. In the next room is a picture of the Court of the Begum of Sirdana, painted in India, containing her own portrait and that of Dyce Sombre, by whom it was presented to the Pope, and of her spiritual adviser, Bishop Julius Cæsar. Farther on, in



Room XXIII., are Finelli's bas-reliefs of the Triumphs of Trajan, converted, like other monuments of that emperor, into those of Constantine. Another picture-gallery contains an ancient copy of Raphael's St. John in the Desert; David and Goliath, by *Guericino*; a battle-field, by *Salvator Rosa*; an Ecce Homo, by *Domenichino*; the Three Kings, by *Vandyke*. The private chapel of the pope opens from the second picture-gallery, and contains one of *Guido's* finest works, the Annunciation, and *Albani's* frescoes of the life of the Virgin. In a room beyond the picture gallery, leading to the great hall, or *Sala del Consistorio*, are views of the interior of the ancient basilicas of St. Peter's, S. Paolo, Sta. Maria Maggiore, and St. John Lateran, as they were before the modern restorations, and of the present basilica of the Vatican, beyond which opens the *Sala del Consistorio*, or great hall of the Consistory, a bare room, having a fine fresco of the Virgin and Child, by Carlo Maratta, on one of the walls.

The gardens can be visited on any day from 8 until 12, with an order, also from the pope's major-domo. They are of considerable extent, stiff and formal, in spite of the statues and fountains. Among these curiosities is an organ played by water. The casino, designed by Fuga, is decorated with frescoes by *Orizante*, *Pompeo Battoni*, and *Pannini*; two views of the Piazza of Monte Cavallo, and the Piazza of S. Maria Maggiore, by the latter artist, are much admired.

#### PRIVATE PALACES.

The palaces of Rome constitute one of its characteristic features. No less than 75 are enumerated in the guide-books; but without including those which have slight pretensions to the honour of such a designation, there can be no doubt that Rome contains a larger number of princely

residences than any other city in the world. The Roman palaces are in many respects peculiar in their architecture, and present a valuable field for the study of the artist. In no capital do we find such grand effects of size and of magnificence. No class of buildings has been more severely criticised, and yet architects have been compelled to admit that no edifices of the same kind in Europe are so free from what is mean and paltry in style. All this magnificence, however, is confined to the architecture. The interiors, with few exceptions, present the most striking contrasts, and ill accord either in their decorations or their furniture with our English ideas of palaces. The plan is generally a quadrangle, with a large staircase opening on the court. The windows of the ground-floor are usually barred, giving the lower part of the building the appearance of a prison: the apartments of this floor are often let out to tradesmen, or used for stables, coach-houses, or offices. The staircase leading to the upper rooms is frequently of marble, but often so badly cared for that the effect of the material is completely lost. The upper floors form suites of apartments running round the whole quadrangle, and frequently communicate with each other. These chambers are so numerous that one floor affords sufficient accommodation for the family: hence it often happens that the owner reserves this portion for his own use, and lets out the remainder. Columns of marble and gilded ceilings are not wanting, but the supply of furniture is not abundant, and its style is clumsy and antiquated. The apartments occupied by the family are less liable to these objections, whilst in some (Pal. Doria) there is a degree of splendour and magnificence unsurpassed in the dwellings of Royalty North of the Alps. In the palaces of the Roman princes and old nobility the ante-chamber contains a lofty canopy on which the armorial bearings of the family are emblazoned, with a throne, the emblem of their once feudal rights.

In the following list we have not confined our notices to those palaces which have obtained celebrity for their moveable works of art, but have included those also which have permanent attractions as specimens of architecture. [The usual fee to the custode, who shows the visitor the picture galleries of the palaces, is from 2 to 4 pauls for a party, and 1 paul for a single person.]

*Palazzo Attems*, near the ch. of S. Apollinare, built or renewed in 1580 by Martino Longhi the elder, and considered one of his most important works. The porticoes of the court are by Baldassare Peruzzi, which is much admired for its fine architectural details.

*Palazzo Altieri*, in the Piazza del Gesu, with one of the most extended façades in Rome, built by Cardinal Altieri in 1670, during the pontificate of his kinsman Clement X., from the designs of Giovanni Antonio Rossi. It was formerly celebrated for its fine library, rich in MSS.; but this has disappeared with all the other collections of this princely family.

*Palazzo Barberini*, begun by Urban VIII. from the designs of Carlo Maderno, continued by Borromini, and finished by Bernini in 1640. It is one of the largest palaces in Rome, and contains a small collection of paintings and a valuable library. The winding staircase is the best example of this species of construction in Rome. The bas-relief of the Lion on the landing-place of the grand staircase was found near Tivoli. The large saloon or antechamber on the first floor is remarkable for the frescoes on its ceiling by *Pietro da Cortona*, classed by Lanzi among those compositions in which he carried the freedom and elegance of his style to its utmost length. They are allegorical representations of the glory of the Barberini family, and present a singular mixture of sacred and profane subjects. The few statues and sarcophagi now

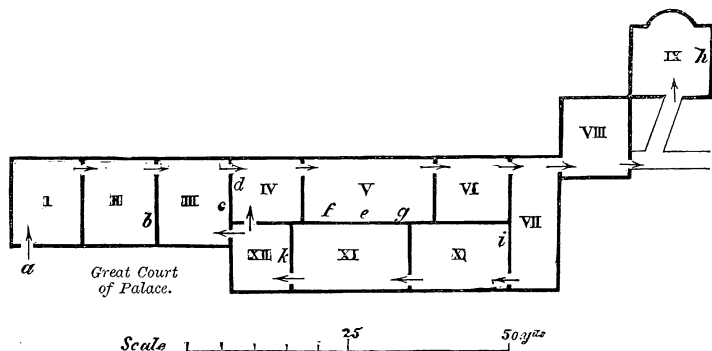
remaining, after the dispersion of the once celebrated Barberini collection, were found at Palestrina and in the gardens of Sallust. The gallery of pictures, now considerably reduced in number, contains still some fine specimens of art. It is arranged in 2 rooms on the ground-floor (on the rt. in entering the court), and is open daily from 1 to 4. 1st Room.—1. *Poussin*. The Death of Germanicus.—2. *Claude*. Landscape at the Acqua Cetosa. 3. A Marina. 4. Another Landscape.—5. *Domenichino*. Adam and Eve.—7. *Titian*, or more probably *Palma Vecchio*. The Schiava, or Slave, in red and white costume.—8. *Lanfranco*. Santa Cecilia.—10. *Scipione Gaetano*. Portrait of Lucrezia Cenci, the step-mother of Beatrice.—11. *Raphael*. The so-called FORNARINA, very differently treated, and very unlike the Fornarina of the Tribune at Florence: the armlet bears Raphael's name.—12. GUIDO, PORTRAIT OF BEATRICE CENCI: one of the most celebrated portraits in Rome. According to the tradition, it was taken on the night before her execution; other accounts state that it was painted by Guido from memory after he had seen her on the scaffold. The terrible tragedy which has invested this picture with so much interest took place at Petrella, and is noticed in the *Handbook for South Italy*.—2nd Room.—13. *Albani*. Galatea with Tritons. 2 pictures of Children and Nymphs.—16. *Beliverti*. Joseph and Potiphar's wife.—17. *Francia*. Virgin, Child, and S. Jerome; a fine picture, especially the head of the saint.—19. *A. del Sarto*. A good Holy Family.—20. School of *Raphael*. Virgin, Child, and S. Joseph.—21. *Sodoma*. Virgin and Child.—24. *Baldassare Peruzzi*. Pygmalion.—25. *Guido*. S. Urbano.—26 and 27. *Locatelli*. Acteon and Diana, Calista and Nymphs.—28. *Innocenzo da Imola*. Virgin and Child.—29. *Albert Durer*. Christ disputing with the Doctors.—30. *Gio. Bellini*. Virgin and Child. In an anteroom are some inferior pictures and copies, and a

few good ones in the private apartments of the family, but which are not shown. The *Library* (*Bibliotheca Barberini*) is celebrated for its MSS. and its other literary treasures. It is situated on the uppermost floor of the palace, at the top of the circular staircase; and is open to the public on Thursdays from 9 till 2. The MSS., 7000 in number, form the peculiar feature of this library; they were collected principally by Cardinal Francesco Barberini, the nephew of Urban VIII. Among the most interesting are the letters and papers of Galileo, Bembo, Cardinal Bellarmine, Benedetto Castelli, Della Casa, &c.; and the official reports addressed to Urban VIII. on the state of Catholicism in England during the reign of Charles I., which are full of inedited materials for the history of the Stuarts. There is a long and interesting correspondence between Perese and Cardinal Barberini: a fine copy of the Bible in the Samaritan character: a most interesting copy of the Holy Scriptures, which dates from the early part of the 4th century, copied by a certain Peter "in the Mesopotamia of Babylon;" this date, which would make it the oldest MS. on parchment in existence, is very doubtful; it is more probable that it was copied, some centuries later, from a MS. bearing the earlier date. A beautiful Greek MS. of the Liturgies of St. Basil of the 7th or 8th century. There are several MSS. of Dante: one of the most remarkable of which is a folio volume on parchment, with a few miniatures of 1419, copied by one Filippo Landi of Borgo San Sepolcro. A missal with fine illuminations, by *Giulio Clovio*, executed for Card. Ximenes; and another by *Ghirlandajo*, or *Girolamo dei Libri*. A most interesting volume to the archaeologist and architect contains numerous drawings and plans of the ancient monuments of Rome, by Giuliano da Sangallo: it bears the date of 1465: amongst the drawings which it contains are a series of the triumphal arches, many of the temples still standing in the 15th century at Rome, which

have since disappeared, and sketches of galleys, in one of which are introduced paddle-wheels like those in use in our modern steamboats, but moved by a windlass. The printed books amount to 50,000: many of them are valuable on account of the autograph notes in them by celebrated personages and scholars. The Hebrew Bible of 1488 is one of the 12 known copies of the first complete edition by Soncino. The Latin version of Plato, by Ficino, is covered with marginal notes by Tasso, and his father Bernardo; the rare Dante of Venice, 1477, is filled with annotations by Bembo; and another edit. of the 'Divina Commedia' has some curious notes by Tasso: a few very early Christian sculptures in ivory are also preserved here. In the court behind the palace is the fragment of an inscription which will not fail to interest British travellers. It is a portion of the dedication of the triumphal arch erected to the emperor Claudius by the senate and Roman people, to commemorate the conquest of Britain. It was found near the Sciarra palace, where that arch is known to have stood. The letters are of the finest form of the imperial period, and were of bronze, sunk into the marble.

*Palazzo Borghese*, in the Piazza of the same name. This immense palace was begun in 1590 by Cardinal Dezza, from the designs of Martino Lunghi, and completed by Paul V. (Borghese) from those of Flaminio Ponzio. The court is surrounded by porticoes sustained by 96 granite columns, Doric in the lower and Corinthian in the upper story. Among the colossal statues preserved here are Julia Pia as Thalia; another Muse; the Apollo Musagetes; and a fragment of an Amazon. The gallery, which is one of the richest in Rome, is on the ground-floor, and is liberally thrown open to artists and visitors every day, except Saturday and Sunday, from 9 A.M. until 3 P.M. It is arranged in 12 rooms, in each of which there are hand-catalogues for the use of visitors. We

## GROUND PLAN OF THE PICTURE GALLERY AT THE BORGHESE PALACE.



- a. Entrance from Court.  
 b. Raphael's Entombment.  
 c. Correggio's Danaë.  
 d. Domenichino's Sibyl.  
 e. Chace of Diana.

- f, g. Albano's Seasons.  
 h. Raphael's Archers.  
 i. Sacred and Profane Love.  
 k. Vandyke's Entombment.

shall therefore only notice here the most remarkable paintings out of upwards of 850 which constitute this magnificent collection. Room I.—1. *S. Botticelli*. Madonna and Child.—2. *Lor. de Credi*. A Holy Family.—3. *Paris Alfani*. A Holy Family.—30, 34. *Perugino*. A Nazareno and Madonna.—*Mazzolino da Ferrara*. A Nativity.—33. *Leonardo da Vinci*. The Saviour.—35. *Raphael*. A Portrait of himself in his youth (?).—36. *F. Lippi*. Portrait of Savonarola.—48. *Perugino*. San Sebastiano.—49, 57. *Pinturicchio*. Events in the life of Joseph; the names of the principal persons are written under them.—43, 61. *Francia*. Virgin and Child, and a half-figure of St. Anthony.—69. *A. Pollajuolo*. The Nativity. And several pictures of the schools of Perugino, Raphael, and Leonardo da Vinci. Room II.—2 handsome fountains in alabastro fiorito are placed in the centre of this room.—1, 2, 5, 8, 10, 13. *Garofalo*. The Deposition, No. 8, a fine picture.—6. *Francia*. Madonna and Saints.—20. *Raphael*. Portrait of a cardinal: a very fine portrait.—23. *Dosso Dossi*. Circe.—25. *RAPHAEL*. A portrait called Caesar Borgia.—28. *Giulio Romano*. Copy of

Raphael's Julius II.—31. *Fra Bartolommeo*. A Holy Family.—34. *A. del Sarto*. Holy Family.—37. *RAPHAEL*. His magnificent picture of the Deposition or Entombment of Christ (b). The ENTOMBMENT was painted by Raphael in his 24th year. It was executed by the illustrious artist after his return from Florence for the ch. of St. Francesco at Perugia, being a commission from Atalanta Baglioni, soon after Giovanni Paolo Baglioni had regained the sovereignty of that city. On one side of the composition the Saviour is borne to the sepulchre by 2 men, whose vehement action contrasts strongly with the lifeless body; the intensity and varied expression of grief are finely shown in the S. Peter, the S. John, and the Magdalen, who surround the corpse, while, on the other side, the Virgin, overwhelmed by her affliction, has fainted in the arms of her attendants. It bears the signature *Raphael Urbinas*, and date M.D.VII. Some sketches for this picture were in Sir Thos. Lawrence's collection; the finest in that of the Uffizi at Florence. The subjects of the predella, -3 figures of Faith, Hope, and Charity, are in the Pina-

cotheca at the Vatican.—39. *Sodoma*. A Holy Family.—50. *FRANCIA*. S. Stephen, a very fine picture; and 42. A Madonna.—64. *Giulio Romano*. A copy of Raphael's Fornarina of the Barberini Gallery.—34, 35. *Andrea del Sarto*. Holy Families.—52. *Timoteo da Urbino*. A very interesting portrait of Raphael.—54. *Garofalo*. The Madonna, with S. Peter and S. Paul, a small picture; and several others by the same painter, under the Nos. 55, 56, 57, 60, 61, and 67.—58. *Mazolino da Ferrara*. The Adoration of the Magi.—Room III.—4. *Solario*. Christ bearing the Cross. 4. *Vasari*. Lucretia.—6. *A. del Sarto*. The Magdalen.—7, 8. *Michel Angelo*. 2 Apostles, paintings on panel, in his early manner.—11. *Giulio Romano*. Copy of Raphael's S. John in the Desert.—18. *Vasari*. Leda.—24, 28, and 29. *Andrea del Sarto*. Madonna and Child, with Angels and S. John, the second a fine picture.—32 and 33. *Pierino del Vaga*. A Madonna and a Holy Family.—34. *Pontormo*. S. Sebastian.—35. *Andrea del Sarto*. Venus and Cupid.—39, 40. *Carlo Dolce*. Madonna and Child, and the Adoration.—40. *CORREGGIO*. DANAË (c); a very fine and celebrated picture.—42. *Bronzino*. Portrait of Cosimo I. de Medicis.—46. *Sassoferrato*. Virgin and Child.—48. *SEBASTIAN DEL PIOMBO*. Our Saviour at the column, said to have been sketched by Michel Angelo as the original design for the well-known painting in S. Pietro Montorio. 49. *Sassoferrato*. A fine Magdalen. Room IV.—An. *Caracci*. A Deposition from the Cross.—2. *DOMENICHINO*. THE CUMEAN SIBYL (d), one of his most celebrated and graceful paintings.—3. *Lod. Caracci*. S. Caterina da Siena borne to Heaven by Angels.—*Ag. Caracci*. A Pietà.—10. *Cav. Arpino*. The Rape of Europa.—15. *Guido Cagnacci*. A good Sibyl.—18. *An. Caracci*. S. Francis.—19. *Luca Giordano*. S. Ignatius devoured by wild beasts in the amphitheatre.—23. *Guido*. Head of S. Joseph.—30. *Cigoli*. S. Francis.—32. *An. Caracci*. S. Dominick.—34. *Id.* Head of Christ.—24. *Elisabetta Sirani*.

Lucretia. 39, 40. A Madonna; an Adolorata. 45 and 18. *Carlo Dolce*. A good Madonna; Our Saviour.—46. *Sassoferrato*. Madonna and Child. Room V.—5. *Scipione Gaetano*. A Holy Family.—6. *Cav. Arpino*. The Flagellation.—11, 12, 13, 14. *ALBANO*. 4 fine circular pictures (f, g), representing the Seasons.—15. *DOMENICHINO*. The Chase of Diana (e), a very celebrated picture; the goddess, attended by her nymphs, is awarding the prize of the bow and quiver to one of them who has just shot off her arrow.—21. *Francesco Mola*. S. Peter released from prison.—25. *Fed. Zuccherò*. A Deposition.—26. *Caravaggio*. Madonna and Child, with Santa Anna.—27. *Padovanino*. Venus dressing. Room VI.—1. *Guericino*. La Madonna Adolorata.—3. *Andrea Sacchi*. Portrait of Orazio Giustiniani.—5. *Guericino*. The Return of the Prodigal Son.—7. *Pietro da Cortona*. Portrait of G. Ghislieri, in imitation of Vandyke's style.—10. *Ribera*. St. Stanislaus with the infant Christ.—13. *Sassoferrato*. Copy of Titian's Three Ages of Man.—24, 25. *Gaspar Poussin*. 2 landscapes. Room VII.—A long gallery, called the *Stanza degli Specchi*, the walls being covered with mirrors. On 2 tables of red porphyry are antique bronze statuettes, and in the centre one formed of an immense variety of ancient marbles. The paintings on the mirrors are for the *putti* by *Crociferi*; the flowers by *Mario dei Fiori*. Room VIII.—2, 3. *Borgognone*. Battle-pieces.—33. *Salvator Rosa*. A landscape.—100. *Paul Potter*. Cattle feeding.—87. *Paul Brill*. Madonna with animals. There are some mosaics by Matteo Provenziale in this room: the best, No. 1, a portrait of Paul V. Room IX.—1, 2, 3. Frescoes from the Casino of Raphael, afterwards the Villa Olgiati, which once stood in the grounds of the Villa Borghese, from the walls of which they were detached; the two first (1 and 2) represent the marriage of Alexander and Roxana. No. 3 (h) is the celebrated painting of Archers Shooting at a target with the arrows of the sleeping

Cupid; a magnificent composition, perhaps unequalled in fresco-painting. There are some other frescoes of the school of Giulio Romano, from the Villa Lante on the Janiculum. *Room X.*—This and the following room are chiefly dedicated to the Venetian school.—2. *TITIAN.* The Three Graces.—3. *Paul Veronese.* Sta. Cecilia.—*Luca Cambiase.* Venus and Adonis.—13. *Giorgione.* David bearing the head of Goliath.—14. *Paul Veronese.* St. John preaching in the Desert.—16. *Titian.* San Dominick.—19. *Bassano.* His own portrait.—21. *TITIAN.* SACRED AND PROFANE LOVE (*i*); an allegorical composition representing 2 figures sitting near the edge of a fountain: one clothed in white with a red sleeve, the other with a red drapery over the l. shoulder; a young Cupid is looking into the water. 22. *Lionello Spada.* A Concert. 34. *P. Veronese.* SS. Cosimo e Damiano.—43. The Preaching of Our Lord: a sketch for a large picture. *Room XI.*—1. *Lorenzo Lotto.* A Madonna and Saints.—2. *Paul Veronese.* S. Antony preaching to the Fishes.—3. *Titian.* Holy Family with St. John.—8, 11. *P. Veronese.* The Crucifixion; and a Venus and Cupid.—11. *Luca Cambiase.* Venus on a Dolphin.—15, 16. *Bonifazio.* Jesus in the house of Zebedee, and the Return of the Prodigal Son, 2 good specimens of the master.—17. *Titian.* Samson.—33. *Palma Vecchio.* Madonna and Saints.—26. *Carlo Crivelli.* Christ on the Cross, with SS. Jerome and Christopher.—34. *Licino da Pordenone.* His own portrait, surrounded by his family.—32. *Gian Bellini.* Madonna and Child, with S. Peter. *Room XII.* The pictures in this room are of the Dutch and Flemish schools.—1. *Vandyke.* Christ on the Cross. 7, 27. The ENTOMBMENT (*k*).—22. *Paul Potter.* Cattle.—21. *Rembrandt* (?) Boors on the Ice. Portrait of Marie de Medicis.—15. *Rubens.* The Visitation of S. Elizabeth.—20, 24, 35. *Holbein.* 3 unknown portraits.—19. *Albert Durer.* Portrait of Louis VI., duke of Bavaria.—23. *Backhuysen.* A magnificent sea-piece.—26. *Teniers.* Boors drinking.—36. *Luca*

*Cranach.* A portrait. 43. A Venus and Cupid.—40. *Handthorst.* Lot and his Daughters.

*Palazzo Braschi,* forming the angle of the Piazza di Pasquino, built at the close of the last century by Pius VI., for his nephew the duke Braschi, from the designs of Morelli. It is remarkable for its imposing staircase, ornamented with 16 columns of red oriental granite, and 4 statues of Commodus, Ceres, Achilles, and Bacchus. The palace once contained a small collection of pictures, but they have been all dispersed within the last few years. The minister from the United States now occupies a portion of this fine palace. The celebrated statue of Pasquin, which stands against one of the walls of this palace, has already been noticed at p. 89.

*Palazzo Buonaparte,* formerly Rinnuccini, at the corner of the Piazza di Venezia and Corso, built in 1660 from the designs of Gio. de' Rossi. It was formerly the property of Madame Mère, the mother of Napoleon, who died here, and at present belongs to her great-grandson, Prince Joseph Buonaparte. It contains some modern pictures connected with the history of the first French empire, chiefly portraits of members of the Imperial family.

*Palazzo Campana,* at the corner of the Via Babuino and Piazza del Popolo, is celebrated for its rich collection of Etruscan bronzes and jewellery, formed by its owner, Marquis Campana, formerly director of the great public pawnbroking establishment, the Monte di Pietà. The Campana Museum is quite unique as regards Etruscan art; in many respects superior to the Museo Gregoriano at the Vatican. The specimens consist for the most part of gold ornaments, earrings in the form of genii, necklaces of scarabæi, fligree brooches, bracelets, and neck-chains, torques, chapelets in form of foliage, &c.; the head of the horned Bacchus, and a gold fibula with an Etruscan inscription, equal, if they do not surpass, the finest productions of

Trichinopoly or Genoa. One of the most remarkable objects in this collection is a superb Scarabæus in sardonx, representing Cadmus destroying the Dragon. The collection of Etruscan vases is also very fine, several presenting historical scenes, with Greek and Etruscan inscriptions. That of Bronzes comprises a fine series of Etruscan and Roman objects: 2 beautiful tripods, a mirror of extraordinary beauty and size, and a cinerary urn of most rare occurrence in metal; it was found near Perugia, containing the ashes of the dead, with a golden necklace, now amongst the jewellery; a bier of bronze, with the bottom in lattice-work, like that in the Museo Gregoriano, with the helmet, breastplate, greaves, and sword of the warrior whose body reposed upon it. There are several fine specimens of Etruscan helmets, with delicate wreaths of gold foliage placed upon them. The collection of glass and enamels is most interesting, consisting of elegant tazze of blue, white, and yellow glass mounted on filigree stands precisely as they were taken from the tombs. The series of Etruscan vases, not only from Etruria proper, but from Magna Grecia, is rich and extensive. In addition to the collection of more valuable objects at his own residence, Marquis Campana possesses a very extensive one of his finest Etruscan vases, especially from Cervetri, in a series of rooms at No. 509 in the Corso, and another at the Monte di Pietà, consisting of perhaps the finest known series of terracotta bas-reliefs of the Roman period, described in his work entitled ‘*Antiche Opere di Plastica*,’ of miniature works of sculpture from Magna Grecia, and of various Etruscan sculptures, amongst which are a very curious sarcophagus discovered at Cervetri, with two very characteristic figures, with an almost Chinese physiognomy, on the covers, some ancient frescoes, &c. The marbles, which form a very important collection, are placed in a series of rooms in the neighbouring Via Margutta, and a part have been removed to the Villa Campana on the Cæ-

lian, near St. John Lateran, for which strangers can obtain admission; it is rich in inedited inscriptions, cinerary urns, Etruscan sarcophagi, with some good busts (amongst others a fine one of Hadrian), and specimens of ancient sculpture. The gardens are ornamented with exotic plants, fountains, grottoes, &c., and an exact fac-simile of an Etruscan sepulchre. Besides the objects above noticed at the Palazzo in the Via Babuino, two collections have been recently added to them: one of Majolica, filling 4 rooms, and containing some of the, perhaps, finest specimens in existence of Urbino and Gubbio ware; and a gallery of several hundred pictures, none, however, of first-rate character; perhaps the Vallombrosa copy or replica of Raphael's *Madonna del Carduellino* is the most remarkable. From the recent misfortunes of the owner, it is to be feared these magnificent collections will be ere long dispersed.

*Palazzo della Cancelleria*, one of the most magnificent palaces in Rome, begun by Cardinal Mezzarota, and completed in 1495 by Cardinal Riario, nephew of Sixtus IV., from the designs of Bramante. It was built with travertine taken from the Coliseum; the 44 columns of red granite which sustain the double portico of its court are supposed to have belonged to the Theatre of Pompey. The gateway was designed by Fontana. The great saloon is decorated with frescoes by *Tasari*, *Salviati*, &c., the first representing events in the history of Paul III. This palace is the official residence of the Cardinal Vice-Chancellor, and the seat of several Ecclesiastical Boards or *Congregazioni*. In June 1848 it was the place of meeting of the Roman Parliament, summoned by Pius IX. at the commencement of the reforms which finally drove him from his capital. In the next month it was the scene of the memorable outrage in which the mob burst into the chamber while the deputies were sitting, and demanded an immediate declaration of war against Austria. In

the November following it acquired an infamous celebrity as the scene of the assassination of Count Rossi, the enlightened minister of Pius IX., on going to a meeting of the Chambers, then assembled here; this atrocious crime took place at the foot of the great staircase, on the l., near to a door now closed. The inner court of the palace is very beautiful, surrounded by a double Doric portico, surmounted by an elegant attic ornamented with Corinthian pilasters. The front, towards the Piazza and adjoining street, is also very fine, although spoiled near the W. angle by some unseemly constructions, and by the mean bell-tower of the ch. of St. Lorenzo in Damaso; the great entrance of Fontana is not in the best harmony with the architecture of Bramante's edifice.

*Palazzo di Caserta*, or *Caetani*, formerly a portion of the P. Mattei in the Via delle Botteghe Scure, the residence of the Duke di Sermoneta, the head of the great family of Caetani. The first floor, which is handsomely furnished, contains several family pictures, and is generally let to rich foreigners, the situation near the foot of the Capitol being healthy at all seasons. The family archives preserved in this palace are perhaps the most complete of any of the great Roman houses; several deeds and donations to the Caetanis being of the 9th and 10th centuries. The Caetanis were once lords of all the country from Velletri to Fondi; they gave 2 popes to the throne of St. Peter, Gelasius II. and Boniface VIII., and were the rivals of the Colonnas and Orsinis in their long contests with the popes in the 11th and 12th centuries. The present head of the family is the talented Duke of Sermoneta, well known to many of our countrymen who have visited Rome.

*Palazzo Cenci*.—There are 2 palaces known by this name in Rome. The first, called also P. Maccarani, from its present owner, is situated opposite the church of S. Eustachio, near

the Pantheon; it was built in 1526 from the designs of Giulio Romano, and is only remarkable for its architecture. The second *Cenci Palace*, the ancient residence of the family, stands partly on the site of the Theatre of Balbus, near the western entrance to the Ghetto. Opposite to the palace is the little church of S. Tommaso a' Cenci, founded in 1113 by Cencio bishop of Sabina, and granted by Julius II. to Rocco Cencio, whose descendant, the notorious Count Francesco, rebuilt it in 1575. The palace, an immense and gloomy pile of massive architecture, was for many years deserted and left without doors or windows or any sign of human habitation, to tell, as forcibly as a building could, the record of crime: it seemed to have been stricken with the curse of which Beatrice Cenci was the victim. Within the last few years, however, it has been made habitable, and a part of it was long occupied as a studio by the celebrated German painter Overbeck. It has recently been purchased by the Government. Shelley notices the court supported by granite columns, and adorned with antique friezes of fine workmanship, and built up according to the ancient Italian fashion with balcony over balcony of open work. He was particularly struck with one of the gates, formed of immense stones, and leading through a dark and lofty passage opening into gloomy subterranean chambers. Its position in the most obscure quarter of Rome, and its gloomy aspect, are perfectly in accordance with the atrocities perpetrated within its walls, which led to the tragedy enacted at another place (Petrella—*Handbook of South Italy*, Rte. 142), which has given such melancholy interest to the name of Cenci.

*Palazzo Chigi*, forming one of the sides of the Piazza Colonna, built in 1526 from the designs of Giacomo della Porta, and completed by Carlo Maderno. In one of the antechambers are the Skull and the Sleeping Child, sculptured by *Bernini*, as emblems of life and death. In the saloon are 3



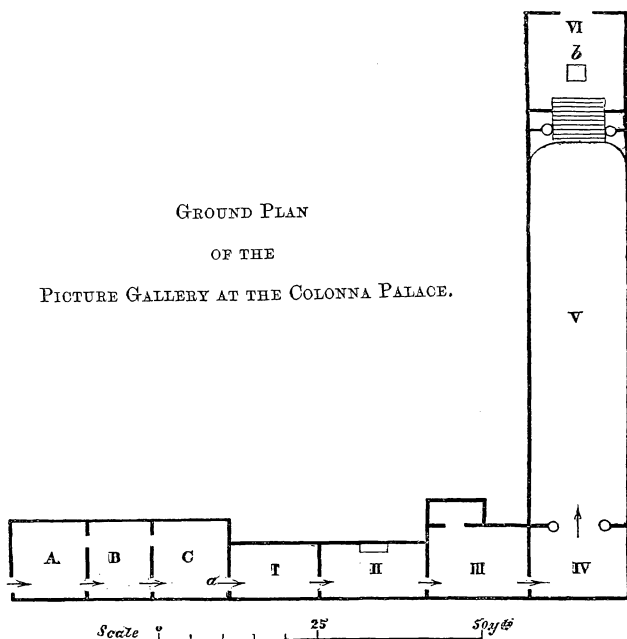
ancient statues: a Venus, in Parian marble, with a Greek inscription; Mercury with the *caduceus*; and an Apollo, supposed to be of the time of Hadrian. The pictures are in the apartments occupied by the family, and are consequently not generally open to the public. Among them the following may be noticed:—I.—*Guercino*. St. Francis.—*Guido*. St. Cecilia; a Nativity.—*Caravaggio*. St. John the Baptist drinking at a spring. II.—*Pietro da Cortona*. A Guardian Angel.—*Guercino*. Christ at the column.—*Agostino Caracci*. A dead Christ.—*Salvator Rosa*. A satyr disputing with a philosopher, who is said to be a portrait of Salvator himself.—*Titian*. Two portraits.—*Spagnoletto*. A Magdalen. III.—*Andrea Sacchi*. Sketch for the picture of S. Romualdo, in the Vatican; a Saint; the Blessed Bernardo Tolomei of Siena.—*Guido*. A Pietà. In the upper rooms is a cabinet adorned with sketches by *Giulio Romano*, *Bernini*, *Andrea Sacchi*, &c. The *Library* is the most interesting part of the palace. It was founded by Alexander VII., and is rich in MSS. of great interest. Among these are the Chronicles of St. Benedict and St. Andrew, an inedited Chronicle of the Monastery of San Oreste or Soracte, a Dionysius of Halicarnassus of the 9th century, a Daniel of the Septuagint version, an illuminated Missal of 1450, a folio volume of French and Flemish music, containing motettes and masses, dated 1490; a letter of Henry VIII. to the Count Palatine, requesting him to show no mercy to Luther; several inedited letters of Melanchthon, some sonnets of Tasso, 20 volumes of original documents relating to the treaty of Westphalia, and a large collection of inedited and almost unknown materials for the literary and political history of Europe. Near the Palazzo Chigi, forming the W. side of the Piazza Colonna, is that belonging to the Hospital of San Michele, remarkable for its fine Ionic portico; the principal part of the columns having been discovered amongst the ruins of the Roman Municipium of

Veii. This palace, formerly occupied by the Post and other public offices, is now a guard-house for the French garrison. On the first floor is the club of the French officers belonging to the latter. The other palaces forming the sides of the Piazza Colonna are on the E. the *Palazzo Piombino*, inhabited by the head of the Buoncampagni Ludovisi family; and on the S. the Palazzo Nicolini.

*Palazzo Ciciaporci*, now *Falconieri*, in the Via de' Banchi Nuovi, not far from the S. extremity of the Ponte di S. Angelo, built in 1526, is remarkable for its architecture by Giulio Romano. Near this is the *Palazzo Cesarini*, inhabited by the ducal family of that name, long inhabited by Alexander VI. as Cardinal Lenzuoli Borgia, before his elevation to the pontificate.

*Palazzo Colonna*, in the Piazza di SS. Apostoli, commenced by Pope Martin V. in the 15th century, and completed in later times. It formed at one period the residence of Julius II., and subsequently of San Carlo when Cardinal Borromeo. It still belongs to the princely family whose name it bears; a portion of the state apartments have been let for several years past, and now form the residence of the Ambassador of France. The apartment on the ground-floor contains some frescoes of Tempesta, of Pomarancio, and Gaspar Poussin; those on the ceilings have been even attributed to Perugino. The Colonna picture gallery, once the most considerable in Rome, has been much reduced by division amongst members of the family; it still contains some fine works, which are arranged in a series of rooms leading to the Hall or Gallery for which the palace is so celebrated. The gallery is open every day, except holidays, to the public. The names of the masters only are affixed on each painting. In the three rooms (A B C) preceding those of the pictures are some specimens of Gobelins and Arras tapestry, and a good bust of Vitellius. *Room I.*—*S. Botticelli*. Ma-

GROUND PLAN  
OF THE  
PICTURE GALLERY AT THE COLONNA PALACE.



donna and Child.—*Giovanni Sanzio*. Portrait of a Boy in a red cap.—*Luino*. Virgin and Child.—*Giacomo Avanzi*. A Crucifixion.—*Albano*. Two large Landscapes, with groups of figures.—*Giulio Romano*. The Madonna and Child.—*Gentile da Fabriano*. A Madonna surrounded by angels.—*Parmigianino*. A Holy Family.—*Innocenzio da Imola*. A Holy Family.—*Guercino*. Moses.—*P. da Cortona*. The Resurrection; below are portraits of several persons rising from their sepulchres. Passing through the Throne-room (II.), is, Room III.—*Titian*. A fine portrait of Onofrio Panvino, the celebrated antiquarian, as an Austin friar.—*Girolamo da Trevigi*. A portrait, supposed to be of Poggio Bracciolini, the Florentine

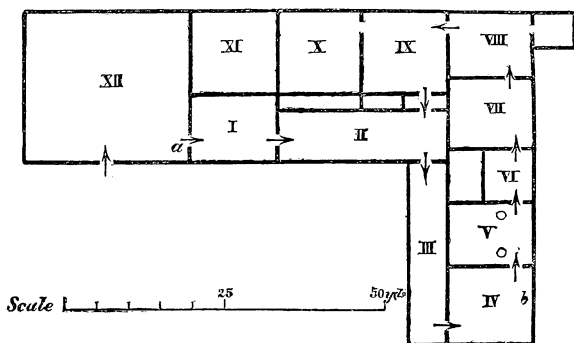
historian. These portraits were long considered to be by Titian, and called Luther and Calvin, for which there was not the remotest foundation.—*Bronzino*. A Holy Family.—*Carletto Cagliari*. A Lady playing on the guitar.—*Guercino*. The Guardian Angel.—*Albano*. The Rape of Europa.—*An. Carracci*, the *Mangia Faggioli*, a ridiculous caricature, but true to life.—*Lo Spagna*. S. Jerome in the Desert.—*Paris Bordone*. Madonna, with St. Sebastian and other Saints.—*Holbein*. A portrait of Lorenzo Colonna, brother to Martin V.—*Paul Veronese*. A fine male portrait.—*D. Crespi*. San Carlo.—*F. Mola*. Death of Abel.—*Guido*. S. Agnes.—*Sassoferrato*. A Madonna.—*Guercino*. The Angel Gabriel.—*Giov.*

*Bellini*. S. Bernardo.—*Salviati*. The Resurrection of Lazarus.—*Rubens*. Joseph and his Brethren; a sketch.—*Scarsellini*. The Apparition of the Virgin to some Franciscan friars. The paintings in the centre of the ceiling, representing the Apotheosis of Martin V., are by *Lutti* and *Pompeo Battoni*. Room IV.—This room, which forms one of the extremities of the great gallery, is covered with landscapes; eight in tempera, by *Gaspar Poussin*.—A small pretty Claude.—*Poussin*. Apollo and Daphne.—*Wouvermans*. 2 large battle-pieces.—*Salvator Rosa*. A sea-shore scene. 2 good landscapes by *Swanevelt*; several by *Orizonte* and *Crescenzo di Onofri*; some *Berghems*, *P. Brills*, and *Canalettis*. On one side of this hall is a handsome cabinet, with 27 bas-reliefs in ivory, executed by the German artist *Steinhart*, and copied from Michel Angelo's Last Judgment in the Sistine Chapel, and from 26 of Raphael's subjects in the Loggie.—The Great Hall or Gallery (V.), one of the finest in Rome, is ornamented with ancient statues, none of which are of any merit; the walls are decorated with Venetian mirrors, painted with wreaths of flowers and Cupids, the former by *Mario dei Fiori*, the latter by *Carlo Maratta*. In the recess of one of the windows a good bas-relief of a gigantic head of Minerva. On the tables are antique bronzes, and a small bronze statue of a faun, by Sansovino; the roof is covered with frescoes relative to the deeds of the Colonna family; the largest, in the centre, by *Coli* and *Gherardi*, represents the Battle of Lepanto. The following are the principal pictures on the sides of the Great Hall, and the raised one beyond it towards the garden:—*Rubens*. An Assumption.—*C. Allori*. The Descent into Hades.—*B. Strozzi*. La Carita Romana.—*Subtermans*. Portrait of Federigo Colonna.—Two St. Jeromes by *Guercino* and *Spagnoletto*.—*Salviati*. Adam and Eve in the Garden.—*Vandyke*. Fine portrait of C. Colonna, Duke de' Marsi.—*Guercino*. Martyrdom of S. Emerenziana.—*Albano*. An

Ecce Homo.—*Sc. Gaetano*. Portrait of Antonio Colonna.—Several members of the Colonna family round a table, with their names, by the same artist.—*G. Cagliari*. Portrait of Stefano Colonna.—*Salviati*. Adam and Eve.—*Tintoretto*. Narcissus.—*Vasari*. Two recumbent figures of Venus.—*Ghirlandajo*. Two pictures of the Rape of the Sabines, and the Peace celebrated between the Romans and Sabines.—*Palma Vecchio*. St. Peter presenting a Donatario to the Madonna and Child.—*TITIAN*. A Holy Family.—*Vandyke*. Portrait of Lucrezia Colonna.—*L. de Leyde*. The Temptations of St. Antony.—*Bronzino*. Venus and Cupid.—*Ag. Caracci*. Portrait of Cardinal Pompeo Colonna.—*Giorgione*. Portrait of Giacomo Sciarra Colonna.—*Simone da Pesaro*. S. Sebastian.—*Poussin*. Shepherdesses asleep.—*S. Rosa*. St. John in the Desert, and St. John preaching in the Wilderness; the painter is said to have introduced his own likeness into the first picture.—Two fine male portraits.—*Nicola da Foligno*. A curious picture of the Madonna liberating a child from the Demon.—*An. Caracci*. The Magdalen in Glory.—*Lanfranco*. St. Peter in Prison.—*Guido*. S. Francis and Angels. In the centre of (VI.) the hall next the garden is the so-called *Colonna Bellica* (b), a torse column in red marble, surmounted by a statue of Mars; round the column run a series of low reliefs, commencing with a sacrifice and continued with military processions, the whole probably a work of the 16th century. The gardens behind the palace extend along the western slope of the hill, and are well planted in box and ilexes. There are some colossal ruins in the Colonna gardens, which belong probably to the Temple of the Sun, erected by Aurelian on the Quirinal.

*Palazzo della Consulta*, on Monte Cavallo, built by Clement XII., from the designs of Fuga, in 1730. Attached to it are cavalry barracks. The palace is considered one of Fuga's most successful works.

## PLAN OF PICTURE GALLERY AT THE CORSINI PALACE.



*Palazzo Corsini*, in the Lungara of the Trastevere, built by the Riario family, enlarged and altered into its present form by Clement XII., in 1729, from the designs of Fuga. In the 17th century it was the residence of Christina queen of Sweden, who died in it in 1689. A grand double staircase leads to the gallery, which is open every day, except Sunday, from 10 until 2; there are hand-catalogues in Italian and French in all the rooms. Opening out of the great hall of the palace (XII.), we enter *Room I*. A marble sarcophagus, found near Porto d'Anzio, ornamented with reliefs of Tritons and Nereids; and over the entrance door a portion of an early Christian urn, with reliefs representing the vintage.—9. *Teresa Muratori*. The Plague at Milan.—6. *Baroccio*. Holy Family.—10. *C. Maratta*. Marriage of St. Catherine.—17, 18, 20, 21. *Locatelli*. Rural scenes in the style of Teniers.—24, 26. *Canaletti*. Views of Venice. *Room II*. contains no paintings worth noticing: out of it opens on the 1. *Room III*., or the *Gallery*, where there are some fine pictures. 1. *Guercino*. An Ecce Homo. 2. *Carlo Dolce*. Madonna and Child.—6. *Imm. da Imola*, and 9. *Andrea del*

*Sarto*. Holy Families.—10. *Lodovico Caracci*. The Nativity of the Virgin.—15. *A. del Sarto*. A small Virgin and Child.—17. *Michael A. Caravaggio*. The same subject.—26. *Fra Bartolommeo*. A Holy Family.—28. *Teniers*. Dutch Boers.—36. *Garofalo*. A Holy Family.—39. *Albano*. Mercury and Apollo.—44. Portrait of Julius II., attributed to Raphael.—45. *Pietro da Cortona*. The Nativity of the Virgin.—49. *Carlo Dolce*. St. Apollonia.—50. *Titian*. Portrait of Philip II. of Spain.—54. *C. Maratta*. A Holy Family; and 70, the Flight into Egypt.—52. *C. Sarracini*. Vanity, personified by a female arranging her dress, with an attendant holding a mirror before her.—61. *Vasari*. A Holy Family.—88. *C. Dolce*; and 89. *Guido*. Two Ecce Homos, placed, with the same subject (1) by *Guercino*, near each other, to show the respective powers of expression by these three masters. *Room IV*. 11. *GUERCINO*. Herodias.—18. *Andrea Sacchi*. A small Crucifixion of St. Andrew.—19. *Guido*. The Crucifixion of St. Peter.—20. *Guercino*. St. John.—22. *F. Baroccio*. Our Saviour and the Magdalene.—27. *An. Caracci*. Two good colossal heads.—28. *Titian*.

St. Jerome.—41. *RAPHAEL*. Replica of the Fornarina of the Florentine gallery.—43. *Carlo Maratta*. A Holy Family.—44. *Albert Durer*. A hare.—45. *Carlo Dolce*. A Magdalene.—51, 52. *Albano*. Two oval paintings of Venus and Cupids.—53. *Spagnoletto*. Death of Adonis.—55. *Lodovico Caracci*. A Deposition. And 11 small subjects by *Callot* representing scenes in the life of a soldier. An ancient chair (*b*) in marble, supposed to be Etruscan, discovered near the Lateran; the low reliefs upon it represent a procession of warriors, a boar-hunt, and sacrificial ceremonies. On one of the tables is an ancient silver vase, enclosing another covered with beautiful reliefs representing Orestes before the Council of the Areopagus. Room V. 12. *Carlo Dolce*. St. Agnes.—14. *Carlo Maratta*. An Annunciation.—16. *Schidone*, and 19. *Del Rosso*. Holy Families.—23. *Albano*. Virgin and Child.—24. *Guercino*. Christ and the Samaritan; and 40, *id.* An Annunciation.—28. *Giorgione*. Christ and St. Peter.—30. *Parmigiano*. A Holy Family.—37, 38, 39. *Guido*. An Adolorata, Ecce Homo, and St. John; and 45. A small Crucifixion. Room VI. All the paintings in this room are portraits. *Titian*. Two Sons of Charles V.—31, 35. *Holbein*. His own and his Wife's portraits.—43. *Albert Durer*. Portrait of Cardinal Albert of Brandenburg.—40. *Bronzino*. Portrait of Cardinal Bibiena, very doubtful.—47. *Campiglia*. Portrait of Rubens.—50. *Titian*. Card. Alessandro Farnese.—54. Portrait of Lorenzo de' Medici.—67. A pretended miniature of Mary Queen of Scots, attributed to *Oliver*.—68. *Baciccio*. Card. Neri Corsini. Room VII. 11. *MURILLO*. Fine picture of VIRGIN AND CHILD.—21. *Luca Giordano*. Christ disputing with the Doctors.—13. *G. Poussin*. Fine Landscape.—22, 23, 24. *Fra Angelico*. 3 small paintings representing the Descent of the Holy Spirit, the Ascension, and our Lord in Glory. These three portions formed one picture; the miniature heads of the saints are fine.—15. *Rubens*. St. Sebastian.—18. *Garofalo*. Christ bearing the

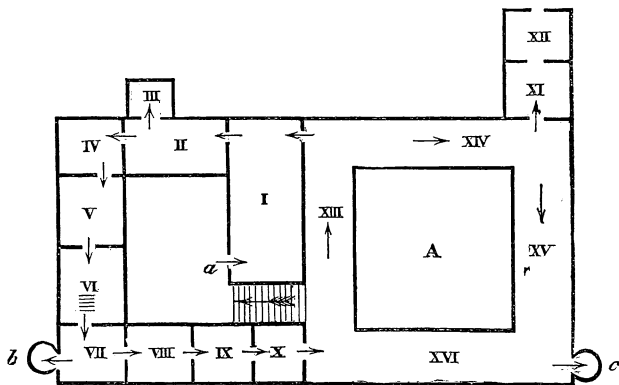
Cross, the head of the Saviour remarkable for the resignation and placidity of its expression.—20, 25. *G. Poussin*. Good Landscapes.—26. *Lodovico Caracci*. Martyrdom of St. Bartholomew.—27. *C. Maratta*. An Annunciation.—28, 34. *Origonte*. Two good Landscapes.—30. *Titian*. The Woman taken in Adultery.—35. *Domenichino*. Portrait of a Gonfaloniere of the Church.—48. *Pomarancio*. Charity. Room VIII. 2. *Francia*. Virgin and Child.—6. *Claude*. A good specimen.—8. *Vandyke*. Jesus before Pilate.—10. *P. da Caravaggio*. A drawing of Niobe and her Children, dated 1567.—11. *Poussin*. A Holy Family.—13. *Guido*. Contemplation.—15, 21, 25, 40, 41, 42. *G. Poussin*. 6 landscapes.—18. *Domenichino*. Susannah at the Bath.—24. *Guercino*; and 25. *Spagnoletto*. Two pictures of St. Jerome.—29. *Correggio* (?). Christ in the Garden.—Mosaic portraits of Clement XII., and of his nephew Cardinal Neri Corsini.—Room IX. 2. *Teniers*. Interior of a Dutch Farmhouse.—6. *N. Poussin*. The Triumph of Ovid.—9. *Velasquez*. Portrait of Innocent X.—12. *Salvator Rosa*. Prometheus devoured by the Vulture.—14. *Solimena*. St. John in the Desert.—*C. Maratta*. The Trinity.—25, 28, 29, 35. *S. Rosa*.—Battle-pieces.—32. *Domenichino*. Christ laid in the Sepulchre. In a room (X.) beyond this, but generally closed, are—a bronze bas-relief of the Rape of Europa, attributed to *Celini*; an antique mosaic representing oxen frightened by thunder; and a portrait of Clement XII. in pietra dura. The *Corsini Library*, founded by Clement XII., contains upwards of 1300 MSS., some autographs of Christina of Sweden, and a great number of cinquecento editions. It is open to the public every day, except on festivals, for 3 hours before sunset. The number of printed books is about 60,000, well arranged, with good catalogues, and easily accessible; the collection of engravings is one of the largest in Italy. Behind the palace are the gardens and the pretty *Villa Corsini*,

placed on the declivity of the Janiculum. The view from it embraces a magnificent panorama of Rome.

*Palazzo Costaguti*, in the Piazza delle Tartarughe, built by C. Lombardi : it is remarkable for its fine ceilings, painted in fresco by Domenichino, Guercino, Albano, and other eminent artists of their time. There are 6 ceilings, in the following order:—I. *Albano*. Hercules wounding the Centaur Nessus. II. *Domenichino*. Apollo in his car; Time discovering Truth, &c. III. *Guercino*. Rinaldo and Armida on a chariot drawn by dragons. IV. *Cav. d'Arpino*. Juno nursing Hercules; Venus with Cupids and other divinities. V.  *Lanfranco*. Justice and Peace. VI. *Romanelli*. Arion saved by the dolphin.

*Curia Innocentiana*, more generally known as the *P. di Monte Citorio*, from the piazza in which it is situated, an imposing edifice, begun in 1642 by Innocent X. from the designs of Bernini, and completed by Innocent XII. from those of Carlo Fontana. It was appropriated by the latter pontiff as the seat of the higher courts of law, under the name of the Curia Innocentiana. It contains on the ground-floor the offices of the Director-General of Police and of Passports; on the first-floor those of the Auditors of the Camera and Segnatura, and the Civil Court of the First Instance. This palace is supposed to stand on the site of the Amphitheatre of Statilius Taurus.

GROUND PLAN OF THE DORIA GALLERY.



*Palazzo Doria-Pamphili*, in the Corso. —This immense edifice, the most magnificent perhaps of all the Roman palaces, interesting to English travellers from its connexion with our noble house of Talbot, was erected at

various times and by different architects. The side facing the Corso is from the designs of Valvasori; that facing the Collegio Romano was designed by Pietro da Cortona, the vestibule being added by Borromini; the façade which fronts

the Piazza di Venezia is from the designs of Paolo Amati. The *Gallery*, which is open on Tuesdays and Fridays, contains many first-rate works, with a greater number naturally of a second-rate character. There are upwards of 800 pictures, distributed over 18 rooms and galleries, which are most liberally thrown open to the public, with good hand catalogues in each room of its contents. In the order in which strangers visit the gallery, the following are the most remarkable pictures:—Entering from the principal stairs, in the l. hand corner of the great quadrangle (A), the great Hall (I), a very beautiful apartment lately erected: it is decorated with ancient marbles and pictures, chiefly landscapes, the most worthy of notice being several by *Gaspar Poussin*, especially No. 23 and 19, and a *Marina* by *N. Poussin*. Amongst the marbles are 3 sarcophagi with bas-reliefs; a statue of a bearded *Bacchus*; a fragment of a *Chimæra*, found in the ruins of *Lorium*; a group of *Ulysses* concealed under the body of a sheep; and a portion of the table of a *Triclinium* with handsome arabesques, discovered in the ruins of *Pompey's Villa* at *Albano*, the site of the modern *Villa Doria*. Opening out of this Hall, on the l., are a series of rooms, occupying 3 sides of the palace. The paintings which cover their walls are in general second-rate; the following, however, may be noticed. Room II.—5. *Gian. Bellini*. A *Circumcision*.—27. *Taddeo Bartolo*. An *Ancona*, with *Madonna* and *Saints*.—28. *Fra Filippo Lippi*. The *Annunciation*.—33. *Guercino*. *St. Agnes*: the fine group of the *Centaur* in rosso and nero antique marbles in the centre of the room, lately discovered in the grounds of the *Villa Doria* at *Albano*: the 2 groups of children are by *Algardi*. In the bedroom (III.), opening on the rt., are a *Holy Family* by *A. del Sarto*, and, 9, a *Virgin* by *Sassoferrato*. Room IV.—Several bronzes, amongst which a curious water-pail, with subjects relative to the life of *David* scratched upon

it, in the *Byzantine* style of the 4th century; a recumbent figure of *Jupiter*; and a bath. Room V.—1. *Fasari*. A *Holy Family*.—17. *Quentin Matsys*. The *Misers*.—21. *Beccafumi*. The *Marriage* of *St. Catherine*. The marble group of *Jacob* and the *Angel* is by the school of *Bernini*. Room VI.—5. *Sandro Botticelli*. A *Holy Family*.—22. *Domenichino*. A small *Assumption*. In the adjoining *Octagon Cabinet* (b), opening out of Room VII., are several small subjects attributed to *Breughel*. A bust, by *Algardi*, of *Olympia Madalchini Pamfili*, and a modern one of the present *Prince Doria*. In the 4 following rooms, VII., VIII., IX., and X., there is little to detain the visitor: from the latter he will enter the quadrangular gallery surrounding the 4 sides (A) of the *Great Court* of the palace, in which are placed the best pictures in the collection. GREAT GALLERY, XIII. *W. Branch*, on the l. (*Braccio a Sinistra*).—3. *A. Caracci*. The *Magdalene*.—4. *Pierin del Vaga*. *Galatea*.—9. *Sassoferrato*. A *Holy Family*.—15, 37. *A. del Sarto*. *Holy Families*.—16. *Breughel*. The *Creation*.—21. *Guercino*. The *Prodigal Son*.—25. *Claude*. The *Flight into Egypt*.—26. *Garofalo*. The *Visitation* of *St. Elizabeth*.—36. The *Flight into Egypt*; the landscape by *Gaspar*, the figures by *Nicholas Poussin*.—38. *N. Poussin*. A copy of the *Nozze Aldobrandini* (see p. 215): the differences between this copy and the original fresco arise from restorations made on the latter and since removed.—47. *Albano*. *Holy Family* and 2 female *Saints*.—51. *Dosso Dossi*. The *Expulsion* of the *Vendors* from the *Temple*. *West Branch of Gallery*, XIV. (2<sup>d</sup> *Braccio*).—5. *Guercino*. *St. Peter*.—14. *RAPHAEL*. Portraits of *Baldo* and *Bartolo*.—17. *Titian*. A fine *Male Portrait*.—21. *Vandyke*. Portrait of a *Widow*.—25, 30, 60, 65. *Breughel*. The *Four Elements*; the animals and plants beautifully rendered.—26. *Titian*. *Sacrifice* of *Isaac*.—37. *Rubens*. Portrait of his wife; and 50, of a *Friar*, called his *Confessor*.—53. *LEONARDO DA VINCI*, Portrait of *Joanna*

II. of Aragon, Queen of Naples, a lovely picture.—61. *Benvenuto da Ortolano*. The Nativity, a good painting of this rare master.—63. *Breughel*. The Creation of Eve; and 70. *Id.* Paradise.—66. *Garofalo*. A Holy Family.—69. *Correggio*. A cartoon of Glory crowning Virtue.—76. *Teniers*. A Village Feast.—80. Portraits of Titian and his wife, attributed to himself. *N. Branch of Gallery* (3<sup>d</sup> *Braccio*)—1, 6, 19, 28, and 34. *An. Caracci*. A series of good paintings, in the form of lunettes, of the Assumption, the Flight into Egypt, the Nativity, the Adoration of the Magi, and the Entombment of Our Saviour.—18. *Id.* A Pietà or Dead Christ.—5. *CLAUDE*. Mercury stealing the Cattle of Apollo.—12. *Id.* The celebrated Molino, one of Claude's finest landscapes.—23. *Id.* The Temple or Sacrifice of Apollo.—33. *Id.* The Hunting Diana, a small picture inferior to the 2 last.—11. The portrait of Machiavelli, attributed to *A. del Sarto* and *Bronzino*, with the inscription *Nicolaus Maghiavellius, Historiarum Scriptor*.—10. *Titian*. Portrait of his Wife.—16. Christ on the Cross, attributed, on doubtful grounds, to *Michel Angelo*.—21. *Garofalo*. St. Catherine.—25. *Schidone*. St. Roch.—27. *Giorgione*. A fine portrait.—29. *Paul Veronese*. A pretended portrait of Lucretia Borgia.—30. *Guercino*. Endymion.—31. *Fra Bartolommeo*. Holy Family. In the Cabinet (c) at the extremity of this branch of the gallery have been placed some pictures connected with the history of the Doria family.—No. 2. A portrait of the celebrated Andrea Doria, surrounded by naval emblems, attributed to *Seb. del Piombo*.—3. Another of Gianetto Doria, by *Bronzino*.—5. Innocent X., the founder of the Pamfili family, by *Velasquez*. The bust of Princess Mary Talbot Doria is by *Tenerani*.—6. The Deposition, with the portraits of the Donatorii, a good specimen of *Hans Hemeling*. The Gallery of the Mirrors, XVI. (*G. de Specchi*), which runs parallel to the Corso, is profusely decorated with looking-glasses and an-

cient statues, none of any great value; the frescoes on the roof are by *Mellani*, a painter of the last century. Beyond the Great Gallery are a series of rooms (XI., XII., &c.) communicating with those inhabited by the family, which, as well as the elegant chapel, can only be visited with a permission from Prince Doria. One of these, the *Throne Room*, contains several works of *Poussin's*, amongst others his celebrated landscape of the Ponte Lucano.

*Palazzo Falconieri*, in the Via Giulia, built in the 17th century from the designs of Borromini. This palace was formerly celebrated for the gallery of Cardinal Fesch, by whom it was occupied for many years prior to his death in 1839.

*Palazzo Farnese*, the property of the king of Naples, by whose family it was inherited, as the descendants of Elizabeth Farnese, the last of her line; begun by Paul III., while Cardinal, from the designs of Antonio di Sangallo, it was finished by his nephew, Cardinal Alessandro Farnese, under the direction of Michel Angelo (1526). The façade towards the Tiber, with its Loggia, was added by Giacomo della Porta. The architecture of this palace is beyond all doubt the finest in Rome; but it loses much of its interest when we know that the blocks of travertine of which it is constructed were taken from the theatre of Marcellus and the Coliseum, of whose ruin, says Gibbon, "the nephews of Paul III. are the guilty agents, and every traveller who views the Farnese palace may curse the sacrilege and luxury of these upstart princes." The piazza, adorned with 2 handsome fountains, is arranged in such a manner that the palace is seen to great advantage. The granite basins of the fountains, 17 feet in length and 4 feet in depth, were found in the Baths of Caracalla. On entering the palace the size of the blocks of travertine, and the precision with which they are



fitted, will not fail to attract attention. Nothing can surpass the solidity of the construction: the basement of the court, which was laid down by Vignola on the original plan of Sangallo, and the first story, by Vignola himself, are worthy of the best times of architecture. All the upper part of the building, with the imposing entablature, are by Michel Angelo. The court was originally surrounded by two ranges of open porticos, as we have seen at the P. della Cancelleria (p. 248), the lower Doric still open; the upper Ionic has had its arches closed in recent times with brickwork and windows, which takes much away from the grandeur of this once superb atrium. Above the Ionic portico rises the attic with its Corinthian pilasters, by Michel Angelo. In the lower portico of the court is the sarcophagus, said, but on doubtful authority, to have been found in the tomb of Cæcilia Metella. Its form, as well as the rude style of the bas-reliefs of scenes of the chase upon it, are evidently of a period posterior to the times of the wife of Crassus. During the siege of Rome in 1849 the palace was struck by several shot from the breaching batteries of the French, the marks of which were evident until lately on the façade towards the Tiber: its cornice and roof were somewhat injured, but no damage was done to the interior. In former times the palace was remarkable for its fine collection of statues. The frescoes of *An. Caracci* and his scholars are the great attraction of the *Gallery* on the upper floor. These fine works occupied no less than 8 years in execution, and were rewarded with the small sum of 500 gold crowns (120*l.*). The centre-piece represents the Triumph of Bacchus and Ariadne, attended by fauns, satyrs, and bachelantes, and preceded by Silenus on an ass. The other subjects are,—Pan bringing goatskins to Diana; Mercury presenting the apple to Paris; Apollo carrying off Hyacinth; the Eagle and Ganymede; Polyphemus playing on the Pipes; the pursuit of Acis; Perseus and Andromeda (by *Guido*); contest of Perseus and Phineus; Jupiter and Juno;

Galatea, with tritons and nymphs; Apollo slaying Marsyas; Boreas carrying off Orythia; recall of Eurydice; Europa on the Bull; Diana and Endymion; Hercules and Iole; Aurora and Cephalus in a car; Anchises and Venus; Cupid binding a Satyr; Salammucis and Hermaphroditus; Syrinx and Pan; Leander guided by Cupid swimming to meet Hero. The 8 small subjects over the niches and windows are by *Domenichino*; they represent Arion on his dolphin; Prometheus; Hercules killing the dragon of the Hesperides; his deliverance of Prometheus; the fall of Icarus; Calisto in the bath; the same nymph changed into a bear; Apollo receiving the lyre from Mercury. In another apartment, called the *Gabinetto*, are other frescoes by *An. Caracci*; on the roof is an oil-painting of Hercules on the cross-road (between Vice and Virtue), a copy of a picture by this master which has been removed to Naples. The frescoes are,—Hercules supporting the globe; Anapius and Amphinome saving their parents from an eruption of *Ætna*; Ulysses and Circe; Ulysses passing the island of the Sirens; Perseus and Medusa; Hercules and the Nemean Lion. Other rooms are painted in fresco by *Daniele da Volterra*, *Taddeo Zuccherò*, *Francesco Salviati*, and *Vasari*, but they are not open to the public. The principal subjects represent the signing of the treaty of peace between Charles V. and Francis I., and the dispute between Luther and the papal nuncio Card. Cajetan (Caetani). The colossal group of Alessandro Farnese crowned by Victory, with the Scheldt and Flanders at his feet, the work of Moschino, was sculptured out of a column taken from the Basilica of Constantine. Some of the rooms are remarkable for their beautifully carved ceilings. There are some specimens of sculpture still remaining, but of little value; all the best, having been transported to Naples, form the principal riches of the Museo Borbonico.

The *Farnesina*, in the Lungara of the Trastevere, opposite the Corsini Palace

(open every day, except Sundays and feast-days), also the property of the king of Naples, built in 1506, by Agostino Chigi, the great banker of the 16th century, from the designs of Baldassare Peruzzi. It is celebrated for its frescoes by *Raphael* and his scholars, *Giulio Romano*, *Francesco Penni*, *Giovanni da Udine*, and *Raffaello del Colle*. Several of them were repainted and much injured by Carlo Maratta, so that, although we still have the designs of the illustrious master, the original colouring has disappeared. I.—*The large entrance-hall* facing the court-yard: the painting upon the ceiling represents the story of *Psyche*, designed by *Raphael*, but executed for the greater part by his scholars. 1. Venus showing *Psyche* to *Cupid*. 2. *Cupid* showing *Psyche* to the three *Graces*; the nearest of the *Graces* is by *Raphael's* own hand. 3. *Juno* and *Ceres* interceding with *Venus* in behalf of *Psyche*. 4. *Venus* in her car hastening to claim the interference of *Jupiter*. 5. *Venus* before *Jupiter* praying for vengeance against *Psyche*. 6. *Mercury* sent to publish the order of *Jupiter*. 7. *Psyche* borne by genii, with the vase of paint given by *Proserpine* to appease the anger of *Venus*. 8. *Psyche* presenting the vase to *Venus*. 9. *Cupid* complaining to *Jupiter* of the cruelty of his mother, one of the most graceful compositions of the series. 10. *Mercury* carrying *Psyche* to *Olympus*. On the flat part of the vault are 2 large frescoes, one representing the judgment of the gods on the appeal of *Cupid*; the other, the marriage of *Cupid* and *Psyche*. In the lunettes are graceful figures of young *Cupids*, with the attributes of different divinities who have acknowledged the power of Love. II. *Hall of the Galatea*.—In the exquisite composition from which this room derives its name, *Galatea* is represented in her shell, drawn by dolphins, surrounded by tritons and nymphs, and attended by genii sporting in the air, the whole characterized by a grace and delicacy of feeling which bespeak the master-hand. With the exception of the group

of Tritons on the rt. of *Galatea*, it was entirely painted by *Raphael*. The frescoes of the roof, representing *Diana* in her car, and the fable of *Medusa*, are by *Baldassare Peruzzi*. The figures in chiaroscuro and the other ornaments are by the same artist. It is said that when first painted the effect of those in chiaroscuro was such, that *Titian* thought they were ornaments in relief, and desired that a ladder might be brought, in order that he might ascertain the fact. The lunettes, painted by *Sebastiano del Piombo* soon after his arrival in Rome, and *Daniele da Volterra*, represent *Diana* on her car, and *Medusa*. In one of them is a colossal head, said to have been sketched in charcoal by *Michel Angelo*. As the story runs, the great painter had paid a visit to D. da Volterra, and, after waiting for some time to no purpose, he adopted this mode of apprising *Daniele* of his visit. The landscapes on the walls were painted long subsequently by *Gaspar Poussin*. III. In the upper story are 2 halls: in the first and largest the architectural paintings are by *Baldassare Peruzzi*; the Forge of *Vulcan*, and the large frieze representing subjects from the Metamorphoses of *Ovid*, are attributed to *Giulio Romano*: in the second room the Marriage of *Alexander* and *Roxana*, and the Family of *Darius* at the feet of *Alexander*, are by *Sodoma*. The Farnesina Palace acquired great celebrity during the reign of *Leo X.* as the residence of *Agostino Chigi*. He was a liberal though an ostentatious patron of literature and the arts, whose chief pride was the exhibition of princely magnificence, not only as the *Mecenas* of his time, but as the great *Amphitryon* of Rome. His entertainment to *Leo X.*, the cardinals, and the ambassadors, in 1518, was the most costly banquet of modern times. *Tizio*, who was present on the occasion, tells us that the price of 3 fish served up at the banquet amounted to 250 crowns; and it is related that the plate used was thrown into the Tiber, by *Chigi's* orders, as it was removed from table. The Farnesina

is said to have been built purposely for the entertainment, and as a monument of his luxury and taste. The palace afterwards became the property of the Farnese princes, and has passed, like all their other possessions, into the hands of the royal family of Naples, who established in it an Academy of Painting, where a number of pupils were maintained at the expense of the Government of Naples until lately. In the garden are some frescoes in the style of Raphael, and on the outer wall are remains of paintings by *Baldassare Peruzzi*.

*Palazzo di Firenze*, in the Piazza of the same name, not far from the Palazzo Borghese, rebuilt by Vignola about 1560, remarkable only for its architecture. It is the property of the Tuscan government, and is the residence of its minister to the Holy See, and the seat of the Tuscan Academy of Fine Arts.

*Palazzo Giraud*, in the Piazza Scosacavalli of the Borgo. It has an interest for English travellers as the palace of the representatives of England at the Court of Rome before the Reformation. It was built in 1506 by *Bramante*, for Cardinal Adriano da Corneto, who presented it to Henry VIII., and for some years it was the residence of the English ambassador. It was given by Henry VIII. to Cardinal Campeggio, and was subsequently converted into an ecclesiastical college by Innocent XII. On the removal of the college to near the Ponte Sisto, the palace was purchased from the Government by the Marquis Giraud, who rebuilt the principal gateway. A few years since it became the property by purchase of the banker Torlonia. Cardinal Wolsey resided in it during his last visit to Rome.

*Palazzo Giustiniani*, near the ch. of San Luigi dei Francesi, and the post-office, begun by Giovanni Fontana in 1580, and completed by Borromini, formerly celebrated for its paint-

ings and sculptures. It is built on a portion of the site of Nero's Baths: its museum was celebrated for its antiquities, many of which were found upon the spot. The greater part of these treasures have been dispersed; amongst those remaining are a statue of Vesta and some bas-reliefs in the walls round the court, which belonged to sepulchral urns, one of which, more remarkable than the rest, represents a Bacchanalian procession, in which are Asiatic elephants and dromedaries, well delineated, and a chariot drawn by lions.

*Palace of the Inquisition*, a vast edifice built by Pius V., behind St. Peter's, and used as a prison for members of religious communities, or for persons in holy orders. The archives which have been collected in this Institution for centuries past are said to be of the highest interest, including the details of many important trials, such as those of Galileo and of Giordano Bruno, the correspondence relating to the Reformation in England, and a series of Decrees from the year 1549 down to our own times. The institution had also two very interesting libraries, one of which contained copies of the original editions of the works of the Reformers in the 16th and 17th centuries, now become extremely rare. The tribunal of the Inquisition was suppressed by the Roman Assembly in February, 1849, but was re-established in June of the same year by Pius IX., in an apartment at the Vatican. The building has been of late years occupied as a barrack by the French troops.

*Palazzo Lante*, near the ch. of St. Eustachio. It contains a few ancient statues, of which the most remarkable is the group placed on the fountain in the court, and supposed to represent Ino nursing Bacchus.

*Palazzo Madama*, built in 1642 by Catherine de' Medici, from the designs of Paolo Marucelli. It occupies a por-

tion of the site covered by Nero's Baths. It contains nothing to interest the stranger, and is remarkable only for its architecture. It is now occupied by the offices of the Minister of Finances, and the Post and Diligence offices.

*Palazzo Massimi, delle Colonne*, near the ch. of S. Andre della Valle, begun in 1526 from the designs of Baldassare Peruzzi. The fine portico of 6 Doric columns, the double court and its pretty fountain, may be classed among the good examples of modern architecture; the palace is considered as Baldassare's masterpiece. It is also interesting as the last work he executed. It contains the celebrated Discobolus, found on the Esquiline in 1781, near to where the so-called Trophies of Marius stood. This noble statue is supposed to be a copy of the famous one in bronze by Myron, and is one of the finest specimens of ancient sculpture in Rome. The lesser front of the palace, towards the Piazza Navona, has some frescoes in chiaro-scuro by *Daniele da Volterra*. In a room on the upper floor, now converted into a chapel, took place the miraculous resuscitation of one of the Massimi family by S. Filippo Neri, in 1584. It was in the adjoining Pal. Pirro, so called from the statue of Pyrrhus or Mars, now in the Capitoline Museum, that Pietro de' Massimi, in 1487, established the earliest printing-office in Rome, and where the first works that issued from it, the *Apuleius*, and *St. Augustine's de Civitate Dei*, were printed by Sweynheim and Pannartz.

*Palazzo Mattei*, built on the site of the Circus of Flaminius by duke Asdrubal Mattei, from the designs of Carlo Maderno (1615). It is a fine building, and still contains some ancient marbles in the court and under the portico of the 1st floor. The gallery of pictures, once celebrated, has been dispersed since the extinction of the family in the male line; of the few works of art that remain the follow-

ing are only worthy of notice:—I. The roof of the first room is painted in fresco by Pomarancio. The principal pictures are Charles I. and Charles II. of England, by *Vandyke*; Sta. Bonaventura, by *Tintoretto*; 4 landscapes, by *Paul Brill*. II. The two Seasons, by *Paul Brill*; Holy Family, by the school of the *Caracci*; 4 pictures of dealers in fish and other eatables, by *Passerotti*. III. The two Seasons, by *Paul Brill*, forming the suite to those in the preceding room. IV. The roof painted by *Lanfranco*. The Sacrifice of Isaac, by *Guido*. V. The gallery; the roof painted by *Pietro da Cortona*. —*Lanfranco*. The Sacrifice of Isaac. —*Tempesta*. The Entry of Charles V. into Bologna. —*Pietro da Cortona*. The Nativity. IV. The roof painted in chiaro-scuro, by *Domenichino*. This palace forms only a portion of what it once was; the present P. di Caserta, towards the Via delle Botteghe Sacre, having formed one division; and the Pal. Longhi, from the designs of *Vignola*, in the Piazza Paganica, another.

*Palazzo Muti-Papazzurri*, in the Piazza of the SS. Apostoli, interesting to English travellers from having been the residence for many years of the Pretender Charles Edward, who died in it in 1769.

*Palazzo Niccolini*, nearly opposite Giulio Romano's Ciciaporei Palace, in the Via de' Banchi Nuovi, remarkable for its fine architecture by Giacomo di Sansovino (1526).

*Palazzo Odescalchi*, or *Bracciano*, opposite the ch. of the SS. Apostoli, formerly a Chigi palace, built by Cardinal Fabio Chigi from the designs of Bernini, and completed from those of Carlo Maderno: the façade is by Bernini. The collections of pictures, statues, and especially of gems, once preserved here, have been sold and dispersed.

*Palazzo Orsini*, formerly the P. Savelli, built in 1526 by Baldassare

Peruzzi on the ruins of the Theatre of Marcellus. It is remarkable chiefly for the vestiges of the ancient theatre which are still traceable beneath and around it.

*Palazzo Pamfili*, in the Piazza Navona, on the l. of the ch. of S. Agnese, built by Innocent X. from the designs of Girolamo Rainaldi, in 1650. The roof of the gallery was painted by *Pietro da Cortona*, the frescoes representing the adventures of Æneas: there are also some by Romanelli and G. Poussin in the different apartments. This palace was the residence of Olimpia Maidalchini Pamphili, whose adventurous life has been noticed in our description of Viterbo. (*Handbook of Central Italy*.)

*Palazzo Rospigliosi*, on the Quirinal, built in 1603, by Cardinal Scipio Borghese, from the designs of Flaminio Ponzio, on the site of the Thermæ of Constantine. It afterwards belonged to Cardinal Bentivoglio, and was purchased from him by Cardinal Mazarin, who enlarged it from the designs of Carlo Maderno. It was from that time until 1704 the residence of the French ambassadors, and finally passed into the Rospigliosi family. The casino, which alone is shown, and is open to visitors on Wednesdays and Saturdays, consists of 3 halls on the garden floor; on the roof of the central one is the *AURORA* by GUIDO, one of the most celebrated frescoes in Rome; *Aurora* is represented scattering flowers before the chariot of the sun, drawn by 4 piebald horses; 7 female figures, in the most graceful action, surround the chariot, and typify the advance of the Hours. The composition is extremely beautiful, and the colouring brilliant beyond all other examples of the master. A large mirror has been so arranged as to enable the visitor to view the fresco with greater facility. The frescoes of the frieze are by *Tempesta*, the landscapes by *Paul Brill*. There are some busts round this hall, a statue of Diana, 2 columns of rosso antico, remarkable for their size,

and a bronze horse found in the ruins of the Baths. In the adjoining rooms are—*I. Hall on the right*. A large and fine picture of Adam and Eve in Paradise after the Fall, by *Domenichino*; the Death of Samson, by *Lodovico Caracci*; the Head of *Guido*, by himself; a portrait, by *Vandyke*.—*II. Hall on the left*. The Triumph of David, by *Domenichino*; 13 pictures of the Saviour and the 12 Apostles, by *Rubens*, many of them copies; the Saviour bearing the Cross, by *Daniele da' Volterra*; *Poussin*, his own portrait; Tobias, by *Cigoli*; a Pietà, by *Pasignani*; busts of Seneca, Hadrian, Septimius Severus, &c.; and in the centre of the room a small antique bronze horse, found near the Baths of Titus. During the siege of Rome in 1849, a 24lb. shot (it is preserved with an inscription in one of the rooms) from the French batteries, after passing close to the equestrian statues on the Monte Cavallo, struck the roof of one of the lateral pavilions of the Casino, and knocked to pieces some of the woodwork; but no mischief was done to the works of art. In the garden are several fragments of antique sculptures, found chiefly among the ruins of the Baths, and one of the largest trees in Europe of the South American *Schinus Molle*. The apartments of the palace inhabited by the family contain several fine paintings, and an interesting bust of Scipio Africanus in green basalt, said to have been found at Linternum: they are not shown to strangers.

*Palazzo Ruspoli*, in the Corso, built in 1586 by the Rucellai family, from the designs of Bartolommeo Ammanati. The staircase, composed of 115 steps of white marble, erected by Martino Lunghi (1550) for Cardinal Caetani, is considered the finest construction of this kind in Rome. The ground floor is occupied by the *Café Nuovo*.

*Palazzo Sacchetti*, in the Via Julia (No. 66), built by Antonio di Sangallo for his own residence, early in the 17th century, and completed by Nanni Bigio.

The architecture is much admired. Only 2 sides have been completed, those towards the E. and N., which show the beautiful cornice by which the walls are surmounted. At the death of Sangallo the palace became the property of Cardinal Ricci, who formed in it a valuable collection of statues and antiques. The palace and its antiquities passed successively from the Ricci family to those of Caroli, Acquaviva, and Sacchetti, and ultimately came into the possession of Benedict XIV., who removed the sculptures to the Capitol, where they became the foundation of the present museum. The palace once bore the arms of Paul III., and the inscription, *Tu mihi quodcumque hoc rerum est*, a grateful record of Sangallo's obligations to the pope, who first discovered his genius, and encouraged it by his constant patronage: both, however, have been wantonly effaced.

*Palazzo Sciarra*, in the Piazza Sciarra, built in 1603 by Labacco, with a Doric doorway, attributed to Vignola. The gallery is small, but contains some first-rate works of art: it is arranged in 4 rooms on the first floor, and is open to the public on Saturdays only. Many of the best pictures were formerly in the Barberini collection:—

*Room I. 2.* *Cav. Arpino*, an *Ecce Homo*; 3, *P. da Cortona*, *Santa Barbara*; 9, *Lanfranco*, *Cleopatra*; 10, a copy of *Raphael's* Transfiguration, attributed to *Giulio Romano*; 13, *Inn. da Imola*, *Virgin and Child*; 5 and 15, *Valentino*, two large pictures of the Decollation of St. John the Baptist, and of Rome Triumphant; 16, *Garofalo*, the Samaritan at the well; 19, *Carlo Dolce*, a small Crucifixion; 20, *Titian*, a small but very pretty *Madonna and Child*.

*Room II.* is chiefly filled with landscapes. 14, 22, *Paul Brill*, two good landscapes in his second manner; 17, 18, *Claude*, the *Flight into Egypt*, and a beautiful *Sunset*; 26, a large picture of a religious ceremony in the Church of il Gesu, the figures by *A. Sacchi*, the architectural portion by

*Galiardi*; 37, 39, *Claude* (?), two Landscapes; 36, *N. Poussin*, *St. Matthew and the Angel*; *Canaletti*, a *View of the Castel Novo*, at Naples; 54, *Paul Brill*, a good Landscape in his first manner.

*Room III. 6.* *Baroccio*, a *Deposition*; *Francia*, a *Holy Family*; 8, *Eliz. Serani*, *Charity*; 9, *Garofalo* (?), a hunting scene; 17, *Gaudenzio Ferrari*, a large allegorical picture, called the *Old and New Testament*—there is a good group of an angel leading a Franciscan monk to the judgment-seat in the foreground, below a strange rocky landscape; 19, *P. da Cortona*, a small picture of *S. Bruno*; 23, *Garafalo*, a small *Noli me tangere*; 26, *Id.*, *La Vestale Claudia*; *Albano*, a *Holy Family*; 32, *C. Maratta*, *id.*; 33, *Giulio Romano*, a copy of the *Barberini Fornarina*; 36, *Lucas von Leyden*, *Madonna and Angels*, signed and dated 1504, an elaborately worked small picture; 41, *Garofalo*, the *Adoration of the Magi*; and four large indifferent *Bassanos*.

*Room IV. 1.* *Fra Bartolommeo*, a beautiful group of the *Madonna, Child, and St. John*; 5, 7, *Guercino*, *St. John the Evangelist*, and *St. Mark*; 6, *RA-PHAEL*, *THE PLAYER ON THE VIOLIN*, dated 1518; 8, *Giorgione*, the Executioner presenting the *Head of St. John to Herodias*; 12, *Agostino Caracci*, *Conjugal Love*; 16, *Caravaggio*, the *Three Gamesters*; 17, *LEONARDO DA VINCI*, *MODESTY AND VANITY*, one of the finest and most characteristic pictures of the master; 19, *Guido*, a *Magdalen*; 15, 20, *Breughel*, two small Landscapes; 22, a small picture in six compartments, representing events in the life of our Saviour, attributed to *Giotto*; 26, *Perugino*, a beautiful *St. Sebastian*; 27, *N. Poussin*, *Martyrdom of St. Erasmus*; 28, *Guercino*, *St. James*; 29, *TITIAN*, the so-called *BELLA DONNA DI TIZIANO*, one of *Titian's* finest portraits; 31, *Albert Durer*, the *Death of the Virgin*; 32, *GUIDO*, *THE MAGDALEN DELLE RADICI*.

*P. De Regis* or *Silvestri*, formerly *Farnesina* (sometimes called *della Linnotta*), in the dirty lane called the *Via*

dell' Aquila, leading from the Via de' Baullari to opposite the Palace of the Cancelleria, is a very beautiful specimen of the domestic architecture of the 16th cent. Little is known of its history; it bears on the frieze the lilies of the Farneses, and has been attributed to Bramante, A. di Sangallo, and B. Peruzzi, and even to Michel Angelo, and was once known as the Farnesina of M. Angelo. Its small Doric cortile is very handsome: unfortunately it is surrounded by mean buildings, and is in a dirty quarter: it is now in a sadly neglected state.

*Palazzo Spada (alla Regola)*, in the Piazza di Capo di Ferro (open daily from 10 to 3), near the Farnese Palace, begun by Cardinal Capo di Ferro in 1564, from the designs of Giulio Mazzoni, a pupil of Daniele da Volterra's. It was decorated by Borromini, who has left in one of the courts a proof of his capricious taste in the fantastic colonnade of Doric columns, erected for the sake of its perspective. The great treasure of this palace is the *Statue of Pompey*, which stands in the principal antechamber which precedes the picture-gallery, on the 1st floor, a colossal figure holding the globe, found, as we have elsewhere stated, in the Vicolo de' Leutari, near the Cancelleria, in 1553. This noble figure has been regarded for about 300 years as the identical statue which stood in the Curia of Pompey, and at whose base "great Cæsar fell." It is 11 feet high, and of Greek marble. We are told by Suetonius that Augustus removed it from the Curia, and placed it on a marble Janus in front of the basilica. The spot on which it was found corresponds precisely with this locality. When it was discovered the head was lying under one house and the body under another: and Flaminio Vacca tells us that the two proprietors were on the point of dividing the statue, when Julius III. interposed, and purchased it for 500 crowns. The disputes and scepticism of anti-

quaries have led, as usual, to abundant controversy on its authenticity, but, after having been called Augustus, Alexander the Great, and an unknown emperor, by successive critics, the ancient belief has triumphed, and it is likely to preserve the title of the Spada Pompey long after all its critics have been forgotten.

"And thou, dread statue! yet existent in  
The austere form of naked majesty,  
Thou who beheldest, 'mid the assassins' din,  
At thy bathed base the bloody Cæsar lie,  
Folding his robe in dying dignity,  
An offering to thine altar from the queen  
Of gods and men, great Nemesis! did he die,  
And thou, too, perish, Pompey? have ye been  
Victors of countless kings, or puppets of a  
scene?"

In a note to this passage of Childe Harold, Sir John Hobhouse examines the evidence on the authenticity of the statue. "The projected division of the Spada Pompey," he says, "has already been recorded by the historian of the Decline and Fall of the Roman Empire. Mr. Gibbon found it in the memorials of Flaminio Vacca; and it may be added to his mention of it, that pope Julius III. gave the contending owners 500 crowns for the statue, and presented it to Cardinal Capo di Ferro, who had prevented the judgment of Solomon from being executed upon the image. In a more civilized age this statue was exposed to an actual operation; for the French, who acted the Brutus of Voltaire in a neighbouring theatre, resolved that their Cæsar should fall at the base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The hero was therefore removed to the arena of the amphitheatre, and, to facilitate its transport, suffered the temporary amputation of the right arm. The republican tragedians had to plead that the arm was a restoration; but their accusers do not believe that the integrity of the statue would have protected it. The love of finding every coincidence has discovered the true Cæsarian ichor in a stain on the l. leg and foot; but colder criticism has rejected

not only the blood,\* but the portrait, and assigned the globe of power rather to the first of the emperors than to the last of the republican masters of Rome. Winckelmann is loth to allow an heroic statue of a Roman citizen, but the Grimani Agrippa, a contemporary almost, is heroic; and naked Roman figures were only very rare, not absolutely forbidden. The face accords much better with the 'hominem integrum et castum et gravem,' than with any of the busts of Augustus, and is too stern for him who was beautiful, says Suetonius, at all periods of his life. The pretended likeness to Alexander the Great cannot be discerned, but the traits resemble the medal of Pompey. The objectionable globe may not have been an ill-applied flattery to him who found Asia Minor the boundary, and left it the centre, of the Roman empire. It seems that Winckelmann has made a mistake in thinking that no proof of the identity of this statue with that which received the bloody sacrifice can be derived from the spot where it was discovered. Flaminius Vacca says *sotto una cantina*, and this cantina is known to have been in the Vicolo de' Leutari, near the Cancelleria; a position corresponding exactly to that of the Janus before the basilica of Pompey's Theatre, to which Augustus transferred the statue after the *curia* was either burnt or taken down. Part of the Pompeian shade, the portico, existed in the beginning of the 15th century, and the *atrium* was still called *Saltrum*. So says Biondo. At all events, so imposing is the stern majesty of the statue, and so memorable is the story, that the play of the imagination leaves no room for the exercise of the judgment, and the fiction, if a fiction it is, operates on the spectator with an effect not less powerful than truth." During the siege of Rome in 1849 the statue had a wonderful escape from destruction; several shot from the

French batteries struck the walls of the palace, some breaking through the massive structure, and two struck the wall of the room next to that in which stands the statue without injuring it. Among the other antiques of this palace (in a room on the ground-floor), the most remarkable are the sitting statue of a philosopher, generally believed to be Aristotle, not only from the best authenticated likenesses, but from the first letters (ARIS) of the name, although some antiquaries will have it that it is Aristides; and the beautiful bas-reliefs which formed the pavement of St. Agnese beyond the Porta Pia, where they were discovered in the last century, with the sculptured sides downwards. Their subjects are,—1. Paris on Mount Ida; 2. Bellerophon watering Pegasus; 3. Amphion and Zethus; 4. Ulysses and Diomedes robbing the temple of Minerva; 5, 6. Paris and CEnone; 7. Adonis or Meleager; 8. Adrastus and Hypsipyle finding the body of Archemorus; 9. Pasiphaë and Dædalus. The two casts are from the bas-reliefs in the Capitol. The *Gallery* has a collection of pictures, the greater number of which are of very doubtful authenticity, arranged in 4 rooms on the upper floor. *Room I.*—10. *Sc. Gaetano*. Portrait of Julius II.—32. *Lanfranco*. Cain and Abel.—41. *Camuccini*. Portrait of Cardinal Patrizzi.—45. *Guercino*. David.—56. *Luca Giordano*. The Sacrifice of Iphigenia. *Room II.*—9. *Guido*. Judith with the head of Holofernes.—19. *N. Poussin*. Jacob and his Brothers.—17. *Leonardo da Vinci*. A copy of his Dispute with the Doctors, in our National Gallery.—8, 10. *Breughel*. The Preaching of St. John.—2. *Titian*. Portrait of Cardinal Fal. Spada.—26. *Albano*. Bacchantes.—32, 33. *Guercino*. St. John the Evangelist, and Santa Lucia. *Room III.*, or *Gallery*.—20. *Guido*. The Rape of Helen.—24. *Titian*. A good Portrait of Cardinal Spada.—27, 28. *Mantegna*. Christ bearing the Cross, with the Almighty above.—33. *Vandyke*. A Man playing on the Violoncello. 2. A copy of the St. John in the Borghese Gallery, attributed to

\* Red stains of this description are frequent in statues of Greek marble, and produced by the alteration of a minute quantity of iron pyrites; not so in those of Carrara or Paros.



*Paolo Veronese*.—48. *Guercino*. The Death of Dido.—49. *M. A. Caravaggio*. Goliath.—71. A Portrait of Balthasare Castiglione. In the room between the Hall of the Pompey and the Picture Gallery are some frescoes by *Luzio Romano*.

*Palazzo Torlonia*, in the Piazza di Venezia, built by the Bolognetti family, about 1650, from the designs of Carlo Fontana, and purchased at the beginning of the present century by Torlonia, the great Roman banker. All its collections were formed by him, and the principal works it contains are the productions of modern artists. The ceilings of the rooms are painted by *Camuccini*, *Pelagi*, and *Landi*: and in a cabinet built for the purpose is *Canova's* statue of Hercules throwing Lycas into the sea.

*Palazzo di Venezia*, at the extremity of the Corso, the ancient palace of the republic of Venice. This castellated palace was built in 1468 by Paul II., a Venetian, from the designs of Giuliano da Majano. The materials, like those of the Farnese Palace, were taken from the Coliseum. The palace was sold by Clement VIII. to the republic of Venice. It remained in the possession of the republic until its fall, when it passed to the emperor of Austria. Its battle-mented walls give it the air of an old feudal fortress. It is now the residence of the Austrian minister, and is undergoing a very judicious restoration, having been much mutilated and neglected of late years.

*Palazzo Vidoni*, formerly the *P. Caffarelli* and *P. Stoppani*, near the ch. of S. Andrea della Valle, interesting as the most important building in Rome designed by *Raphael* (1513). The upper part is a subsequent addition, and harmonises badly with the handsome architecture of the two lower floors. At the foot of the stairs is a statue of Marcus Aurelius. Amongst other objects of interest in this palace are the fragments of the ancient Roman

Calendar found in the last century at Palestrina by Cardinal Stoppani, and illustrated by Nibby. The Emperor Charles V. inhabited this palace during his visit to Rome. The palace has lately undergone a thorough restoration, both in and outside, the latter in harmony with the original state it was when built; it suffered much in 1849, having been at one time converted into a military hospital.

## § 27. HISTORICAL HOUSES.

The attractions offered to the traveller by the palaces and the museums of Rome too frequently distract attention from the unobtrusive houses which are identified with the memory of great names in the history of the fine arts. The first in interest is the

*House of Raphael*, situated in the Via dei Coronari, a small street near the Ponte di S. Angelo. In this house the great painter resided for many years before he removed to that built for him by Bramante in the Piazza Rusticucci, in which he died, and which was pulled down to enlarge the Piazza of St. Peter's. It is the house with which he endowed the chapel in the Pantheon where his ashes still repose. It was renovated and partly rebuilt in 1705, when Carlo Maratta painted on the façade a portrait of Raphael in chiaro-scuro. This interesting record is almost effaced.

*House of Pietro da Cortona*.—In the street called the Via Pedacchia is the house built and inhabited by Pietro da Cortona: there is a marble

slab with an inscription over the door. His skill and judgment in architecture are shown even on the small scale on which his house is constructed; the windows, the door, the portico, and the little court are of the Doric order, and still exhibit many traces of the peculiar taste of this talented artist.

*House of Bernini*, now Silvestrelli, No. 11, Via della Mercede, was the residence of the artist: in another, bearing the same name and tenanted by his descendants, in the Corso, opposite to the P. Ruspoli, is under the gateway his semi-colossal statue of Truth.

*House of the Zuccheri*.—At the northern extremity of the Via Sistina is the house formerly called the Palazzo della Regina di Polonia, in commemoration of Maria Casimira queen of Poland, who resided in it for some years. It is interesting as having been built by Taddeo and Federigo Zuccheri for their private residence. The ground-floor was adorned by Federigo with frescoes, representing portraits of his own family, conversazioni, &c. A few years ago the palace was the residence of the Prussian consul-general Bartholdi, under whose auspices it became remarkable for a high class of frescoes, painted in one of the upper chambers by some of the most eminent German artists of the day. They are illustrative of the history of Joseph: the Joseph sold by his brethren is by *Overbeck*; the scene with Potiphar's wife, by *Ph. Veit*; Jacob's Lamentation, and the interpretation of the Dream in prison, by *W. Schadow*; the interpretation of the king's dream, &c., by *Cornelius*; the 7 years of plenty, by *Ph. Veit*; the 7 years of famine, by *Overbeck*.

*House of Poussin*, in the Piazza della Trinità, No. 9, near the Trinità de' Monti. For nearly 40 years this house was occupied by Nicholas Poussin. Many of the great painter's most interesting letters are dated from it, and he died there at an advanced age in

1665. The Pincian is identified with the names of the most celebrated landscape-painters. Opposite the house of Poussin was the *House of Claude Lorraine*; and that of *Salvator Rosa* is not far distant.

*House of Conrad Sweynheim*.—Adjoining the Palazzo Massimi delle Colonne is the Palazzo Pirro (see p. 261), in which Conrad Sweynheim and Arnold Pannartz established the first printing press at Rome in 1467. They had settled previously at Subiaco; but in consequence of a disagreement with the monks they removed to Rome in 1467, and established here the second printing press in Italy. The imprint of their works specifies the locality "in domo Petri de Maximis." The *De Oratore* of Cicero and the *De Civitate Dei* of St. Augustin were printed here in 1468. The house was restored about 1510 by Baldassare Peruzzi.

## § 28. ARTISTS' STUDIOS.

Among those characteristics of Modern Rome which are capable of affording the highest interest to the intellectual visitor, we know none which possess a greater charm than the studios of the artists. Travellers in general are little aware of the interest which these studios are calculated to afford, and many leave Rome without making the acquaintance of a single artist. In the case of English travellers, in particular, this neglect is the more inexcusable, as some of our countrymen are amongst the most eminent artists of the Eternal City, and many of their finest works are to be found in the private galleries of Great Britain. The instruction to be

derived in the studios of these gentlemen is afforded on all occasions in the most obliging manner.

The following list only embraces the most celebrated of the artists of Rome, and more particularly those of English and American origin. A very useful little book in English, '*The Artistical Directory, or Guide to the Studios of the Italian and Foreign Painters and Sculptors Resident in Rome*,' by Signor Bonfigli, containing a complete list of all, may be had at Spithover's and Piale's libraries.

SCULPTORS.—*John Gibson*, R.A., No. 4, Via della Fontanella, between the Via Babuino and the Corso. First amongst our countrymen resident at Rome is this distinguished sculptor, who merits the high praise of having united the styles of the two greatest sculptors of modern Rome, Canova and Thorwaldsen: most of his works are in England, but models of all will be found in his studio.—*Macdonald*, Stalle di Barberini, 7, Piazza Barberini. In addition to some imaginative works of a very high order, Macdonald has obtained more fame for the truth and beauty of his busts than any artist in Rome.—*Tenerani*, No. 40, Via delle Colonnate, in Piazza Barberini. Tenerani's style of sculpture is in the finest dramatic taste, combined with deep feeling for nature. He is the first Roman sculptor now living, uniting the beautiful forms of nature with the charms of Greek art. His Descent from the Cross in the Torlonia chapel at the Lateran, his wounded Venus, and his Psyche, are among the fine productions of modern art.—*Spence*, No. 10B, Via degli Incurabili, an English sculptor, who has produced some very beautiful works of late years, the Highland Mary, the Seasons, and a Venus and Cupid, amongst the number.—*Miss Hosmer*, a very talented young American lady, and one of the very few pupils of our great sculptor Gibson, adjoining whose studio she has also hers, and where her principal works may be seen: her statue of *Ænone*, her recumbent figures of *Beatrice Cenci* and of *Miss Fal-*

connet on her tomb in the ch. of Sant' Andrea della Frate, and her Puck, are well worthy of the admiration bestowed upon them.—*Alfred Galley*, a very talented English artist, 29, Vicolo delle Lavandare, Piazza dell' Oca, near the Piazza del Popolo: his large bas-reliefs of the Passage of the Red Sea, and of the Song of Moses, for the monument of Mr. Miller at Craigentinny, near Edinburgh, are remarkable works, not only for their general composition, but for the strict observance of the cotemporary costume, &c.—*Tadolini*, No. 150A, Via Babuino, a sculptor from the Republic of San Marino, very popular in Italy.—*Wolf*, a Prussian artist, No. 151, Via delle Quattro Fontane, belongs to the school of Thorwaldsen.—*Rinaldi*, one of the few remaining pupils of Canova, at Canova's studio, No. 27, Via delle Colonnate, out of the Corso, behind the church of S. Giacomo degli Incurabili, the present Professor of the Academy of St. Luke: his Ulysses recognised by his Dog, in the Marquis of Westminster's collection, and the Joan of Arc executed as a commission for king Louis Philippe, are very beautiful.—*Shakespear Wood*, No. 504 in the Corso, a clever English sculptor for statues, busts, and medalion likenesses.—*Mr. Jackson*, 8, Via di Porta Pinciana, has been successful in his small portrait busts.—*Mozier*, an American artist, No. 54, Via Margutta, and *Rogers*, 4, Piazza Barberini: the former has acquired some celebrity for his statue of Pochontas, and the latter for his groups of Indians; and *Ives*, also from the U. S., 18, Via S. Basilio, has lately produced a good statue of Pandora.—*Bisetti*, No. 45, Vicolo del Vantaggio, near the Corso, a clever Piedmontese sculptor, whose groups of Hope and Innocence are much admired.—*Benzoni*, No. 73, Vicolo del Borghetto, near the Hôtel de Russie, is a sculptor of considerable reputation.—*Imhoff*, a Swiss, No. 8, Piazza Barberini; his *Atalanta* and *Rebecca* are two fine works.—*Troschel*, from Berlin, Professor of the Academy, No. 11, Via de' Cappuccini; his *Girl*

asleep over her Spinning in Queen Victoria's collection, and his Graces at Potsdam, are amongst his most admired works.—*Strazza*, 54, Via Sistina, who obtained a medal for his statue of Ishmael at the Great Exhibition in 1851, and author of one of the Peri of Lalla Rookh.—*Bienaimé*, No. 16, Via di San Basilio—*Cav. Fabris*, No. 14, Via Felice, Director of the Vatican Museum, has acquired reputation for his busts and sepulchral monuments.—*Gott*, No. 155, Via Babuino, remarkable for his execution of dogs and animals generally.—*Jacometti*, No. 41, Piazza Barberini; his most celebrated works are his groups of our Saviour and Judas, and Pilate showing Christ to the people.—*Gajassi*, No. 1, behind the Tribuna of S. Carlo in Corso, author of Milton's Eve and several large works.—*Stocchi*, No. 28A, Vicolo di Jesu Maria.—*A. Kolberg*, a pupil of Thorwaldsen's, 29, Via della Purificazione, an artist of considerable merit.

**PAINTERS.**—*Overbeck*, No. 9, Via dell' Olmo, near Santa Maria Maggiore, (His studio is open on Sundays and festas from 12 to 2.) This eminent German was one of the first masters of the modern school who recurred to the simple manner of the early Italian painters, or, as it is now designated, the pre-Raphaelite style. His subjects are chiefly of a religious character, and are particularly adapted to the devotional feeling which characterises the period of art which he has adopted as his model.—*Cavaliere Capalti*, No. 14, Ripa del Fiume, near the Piazza del Popolo, without a rival in Rome, or in Italy, as a portrait-painter, and well known in England by his numerous works of the latter description painted for our countrymen.—*Penry Williams*, No. 12, Piazza Mignanelli. No artist is entitled to more honourable mention than Penry Williams: his style is peculiarly his own; his feeling for everything that is beautiful in nature is combined with the most delicate yet powerful execution; his views of scenery about Rome, combined with groups of pea-

santry and cattle, are unrivalled. No painter has better succeeded in representing with accuracy the magnificent outline of the distant mountains, the details of the ancient edifices, and the splendid colouring cast by an Italian sun over the Campagna and the ruins scattered over it.—*Dessoulavy*, No. 33, Via Margutta, behind the Via Babuino. One of the very talented of our English landscape-painters: his great merits are well known to admirers of this beautiful branch of art. Few artist in modern times has invested the ruins and classical scenery of Rome with a greater interest.—*Page*, 39, Via Babuino, an American painter, chiefly of portraits.—*Arthur Strutt*, Via del Babuino, No. 135, a very clever painter of landscapes and Roman costumes; he has produced some large paintings on the Via Appia, and other parts of the Campagna, which have been much admired; and is the author of an interesting book of Travels in Calabria. Mr. S. gives lessons, and can be highly recommended as a master for landscape drawing and painting.—*Mr. Charles Coleman*, No. 26, Via dei Zucchelli, out of the Via Felice, author of a series of very talented etchings of the animals and scenery of the Campagna, and of groups of its cattle, published at Rome.—*Mr. Dunbar*, water-colour artist, 4, Via in Arcione.—*Mr. Boardman*, portrait and historical painter, No. 15, Vicolo de' Greci: he executes clever small works of peasant groups, cattle, &c.—*Minardi*, Palazzo Colonna, considered one of the first draughtsmen in Italy.—*Podesti*, No. 86, Via S. Claudio, in great repute as an historical painter.—Several eminent painters from the United States have of late years settled at Rome:—*G. Brown*, No. 7, Vicolo de' Aliberti, off the Via del Babuino, landscapes.—*Thompson*, 68, Via Sistina, historical and portrait painter.—*Chapman*, 135, Via Babuino, landscape painter, and author of a good work on 'the Elementary Principles of Art.'—*Lekman*, 192, Ripetta, a German historical and genre painter.—*Nicholls*, 4, Vicolo dei Greci, landscapes.—*Miss*

*Chawner*, 6, Via Laurina, well known as one of the cleverest copyists in Rome of the old masters.—*Toërmer*, Hôtel de Russie, Via Babuino, a Saxon artist, who excels in the Flemish style.—*Achille Benouville*, 61, Via Babuino, a French landscape-painter in oils and water-colours, of considerable talent. M. B. receives a limited number of pupils at his studio, having separate rooms for ladies and gentlemen.—*Fallati*, No. 5, Via Margutta, the first painter of wild animals, especially boars, in Italy: his experience as a sportsman in former days particularly qualifies him for this class of subjects.—*Meyer*, No. 42, Via della Croce, a Danish painter of comic subjects: his studies of the Italian character in its comic features are unrivalled.—*Newbold*, No. 6, Via de' Cappuccini, an English landscape-painter, whose studio will enable the traveller to supply himself with admirable reminiscences of Roman scenery at very reasonable prices.—*Mr. Eagles*, 123, Via Felice, for Roman costumes.—*Canevari*, 110, Piazza Borghese, 2nd floor, portrait-painter in oils and chalks, often considered to approach the charms of Vandyke in colouring.—*Castelli*, 33, Via Margutta, perhaps the best landscape-painter among the Italian artists at Rome.—*Gagliardi*, Palazzo Guistiniani, a good historical and fresco painter.—*Mariannecci*, 7, Vicolo del Babuino, makes good copies of the old masters in crayons, guasso, and water-colours.—*Cavalleri*, No. 49, Via Margutta, a portrait-painter.—*Coghetti*, an historical painter, Palazzo Altemps, Piazza S. Apollinare.—*Consoni*, No. 7, Vicolo di Vantaggio.—*Chierici*, 33, Via delle Mercede, a very talented artist.—*Prof. Pasqualini*, historical painter, Palazzo di Firenze.—*Guardabassi*, from Perugia, Via della Croce, historical painter.—*Riedel*, No. 55, Via Margutta, for his effects of lights and shades.—*Koelman*, a Belgian artist, No. 57, Via dell' Olmo, one of the best copyists in miniature of the works of the old masters. *Amici*, 42, Via Margutta, painter, in water-colours, of landscapes and peasant groups, and author of a good collection

of engraved views of Rome.—*Knebel*, 330, Via Margutta, landscape painter, gives lessons in drawing.—The principal copyists of the old masters are—*Cortazzi*, 509, Via del Corso; *Mazzolini*, 437, Piazza di San Carlo in Corso—perhaps the two best copyists of historical and large pictures in Rome; *Cav. Chatelain*, 226, Via Ripetta; *Ratti*, No. 75, Piazza di S. Silvestro; *Campagnile*, No. 77, Via della Croce; *Casabianca*, Palazzetto Borghese: at whose houses extensive collections of copies may always be seen.

### § 29. COLLEGES AND ACADEMIES.

*Collegio della Sapienza*, the University of Rome, founded by Innocent IV. in 1244, as a school for the canon and civil law. It was enlarged in 1295 by Boniface VIII., who created the theological schools; the philological professorships were added in 1310 by Clement V. Subsequent pontiffs enlarged the plan by the introduction of scientific studies, and endowed the university with the taxes on various articles of excise. The present building was begun by Leo X. from the designs of Michel Angelo, and finished in 1576, under Gregory XIII., by Giacomo della Porta. The oblong court, with its double portico, sustained in the lower tier by Doric and in the upper by Ionic pilasters, was built by this able architect. The ch. and its spiral cupola are in the most fantastic style of Borromini. The university derives the title of the *Sapienza* from the inscription over one of the entrances, *Initium Sapientia timor Domini*. Its organisation was entirely remodelled by Leo XII. in 1825. It

is under the direction of the Cardinal-President of the Congregation of Studies, of the Cardinal Camerlengo, and of a rector: it has 5 faculties—theology, law, medicine, natural philosophy, and philology. The number of professors is 42, 5 of whom are attached to the college of theology, 7 to the college of law, 13 to the college of medicine, 11 to that of natural philosophy, and 6 to that of philology. All their lectures are gratuitous, their salaries, about 400 scudi yearly, being paid by the government. The number of students at present exceeds 500. Attached to the university is a *Library*, founded by Alexander VII., and liberally increased by Leo XII. It is open daily from 8 to 12, and for 2 hours in the afternoon, with the exception of Thursdays. The *Museum* contains a very good collection of minerals, recently much increased by the purchase of the collection of Monsignore Spada, particularly rich in Russian specimens; a collection of gems bequeathed by Leo XII.; an extensive series of geological specimens illustrative of Brocchi's work on the "Suolo di Roma;" a collection of fossil organic remains of the environs of Rome; a series of the principal varieties of marbles and stone used in the ancient monuments of Rome, formed by Signor Belli; a collection of zoology and comparative anatomy; an extensive cabinet of philosophical instruments. Attached to the medical faculty is a small *Botanic Garden*, adjoining the Salviati Palace, in the Trastevere, and to that of natural philosophy, the Astronomical Observatory on the summit of the Capitol.

*Collegio Romano*, built in 1582 by Gregory XIII., from the designs of B. Ammanati; it is also called the *Universita Gregoriana*, and is exclusively under the management of the Jesuits. The course of instruction embraces the learned languages, theology, rhetoric, and different branches of natural philosophy, astronomy, and mathematics. Attached to the college are a library; the museum founded by

the learned Father Kircher; and the Observatory. The *Library*—very rich in Bibles and works on biblical literature—contains several Chinese works on astronomy collected by the Jesuit missionaries, and some editions of the classics with notes by Christina queen of Sweden. It was formerly celebrated for its literary treasures, but many of the most valuable works have disappeared. The *Kircherian Museum* contains a very rich collection of classical antiquities and other objects, many of which are most interesting. Gentlemen are admitted on Sundays from 10 to midday, when they will experience every civility and information from its learned Director, Father Marchi, the most learned of the living Roman archaeologists. The cabinet of medals embraces a very complete series of Roman and Etruscan coins, and the most perfect known of the Roman *As*. The Etruscan antiquities were long considered unique, but the Gregorian Museum in the Vatican has now thrown this part of the Kircherian collection into the shade. Among the specimens of Etruscan workmanship are chains, bracelets, necklaces, and curious ornaments. The Roman bronzes are numerous, all kinds of vases for domestic uses, balances, mirrors, and some vessels in a peculiar yellow metal, an alloy of copper with about 4 per cent. of tin, remarkable for the little alteration it has undergone. Amongst the very interesting objects is the celebrated *Cista Mistica*, a cylindrical bronze vase and cover, a prize-box given to gladiators, and by them used for containing all the requisites for their toilette before entering the arena: it is supported upon 3 elaborately-worked eagle's claws pressing on as many toads, and covered with engravings, representing on one side a gladiator landing from a boat with the cista in his hand, and on the other Amycus vanquished, attached to a tree by Pollux, and surrounded by the Argonauts; this curious specimen of ancient art, discovered near Praeneste, has been illustrated by Padre Maschi in his '*Descrizione della Cista Mistica*'

*trovata a Palestrina.* Another is a fine bronze seat lately discovered near Osimo: the bars of the feet are beautifully inlaid with silver tracings, with very chaste figures of the heads of a swan, of an ass, and of a Silenus on the arms. The bronze sculptures and terracottas are also interesting: amongst the former a very beautiful statue of Bacchus; a series of the so-called Phœnician bronze figures found in the island of Sardinia; a very important collection of Roman weights and measures—amongst the former some standard ones, having marked upon them the weight, and the inscription of *TEMPLI OPIS AUG.* in relief characters of silver, such standards were preserved in that temple; and an unique collection of *Missilia*, or *Glandes Missiles*, in lead, as thrown from slings, several bearing inscriptions or messages between the besiegers and besieged. Some found at Perugia are very curious, and date from the siege of that town by Augustus; in one, the besiegers tell their adversaries that they are aware they are reduced to the last straits, *ESAVRIS ET ME CELAS*, one of the replies to which is in terms not to be repeated. Among the recent additions to the Kircherian Museum are a series of silver vases, some of great beauty from their exquisite ornaments, discovered at Vicarello, the ancient *Aquæ Aureliæ*, on the Lake of Bracciano; 3 of these vases have engraved upon them itineraries from Cadiz to Rome, giving the name of the several stations and the distances between each, forming important documents for the ancient geography of this portion of the Roman world. They appear to date from the reigns of the earlier Cæsars, certainly anterior to that of Trajan, as places founded by that emperor are not included in their lists; these vases are supposed to have been thrown into the mineral springs, where they were discovered, by inhabitants of *Gades*, who, having been cured of their infirmities at these baths, offered them to the divinity that presided over the waters. Round the walls are hung several mosaics (one of

guinea-fowl is interesting). In the anteroom, which opens out of the cloister into the Museum, are numerous Roman cippi and inscriptions. Among the other curiosities preserved here is the sword of the Constable de Bourbon, of Eastern manufacture, bearing his name on the blade and those of 2 Italian generals to whom it had previously belonged; a collection of walking-sticks of the common cane, covered with engravings in the *Marc Antonio* style; a large beam, with its nails, of the supposed ship of Tiberius, discovered at the bottom of the lake of Nemi; and in the long gallery several ancient marbles and frescoes, most of the latter ruined by restorations. At the extremity of this gallery opens a room entirely dedicated to early Christian antiquities: round the walls are placed a series of inscriptions, and sepulchral bas-reliefs from the Catacombs and the churches which stood over the latter; in glass cases are several small lamps in *terracotta*, with Christian emblems, one having a relief of Constantine, with the Cross on his helmet and shield, is worthy of notice; two handsome *tazze* in agate, found in graves in the Catacombs; a figure of our Saviour in silver and enamel, found in the ch. of Sta. Maria in Trastevere, and supposed to date from the 5th century, the oldest specimen of this kind of work yet discovered. In a long gallery, forming another side of the quadrangle, is deposited the Collection of Natural History formed by Father Kircher; it is in great confusion as to arrangement, but contains many interesting specimens, especially of fossil organic remains of the country about Rome. [Ladies are only admitted to this museum by a special permission from the Pope, which it is very difficult to obtain, in consequence of its being in the interior of a convent.]

*The Observatory* of the Collegio Romano is one of the most important of the recent additions to this seat of learning, and at this time the most complete establishment of the kind

in Italy; formerly placed in a rickety tower at the S.E. quadrangle of the convent, it now stands on two of the immense solid piers raised by Cardinal Ludovisi to support the cupola of his church of S. Ignacio. Besides the instruments for current astronomical researches, such as the transit clocks, mural circle, &c., it possesses a magnificent equatorial by Merz of Munich, a donation from a member of the order, aided by the Pope, who has contributed most liberally from his private funds to the flourishing state of the Observatory. The apparatus for registering the atmospheric pressure, invented by the present director, will interest our scientific countrymen. Attached to the establishment is a good Astronomical Library and a Magnetic Observatory with English apparatus. The visitor will always experience every attention and facility from the able director, Father Secchi, a foreign Fellow of the Royal Society and of most of our British scientific societies, in visiting the Observatory, which he has made one of the most efficient and really useful working establishments of the kind on the continent of Europe. Strangers are admitted (not ladies) every Sunday from 10 to 12 o'clock A.M.

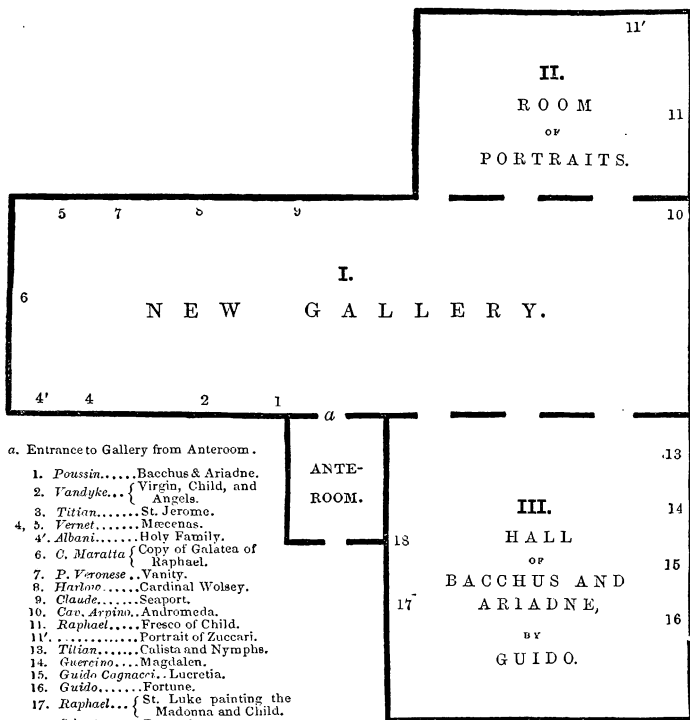
The *Collegio di Propagandâ Fide*, in the Piazza di Spagna. The College of the Propaganda was founded in 1622 by Gregory XV., for the purpose of educating as missionaries young foreigners from infidel or heretical countries, who might afterwards return and spread the Catholic faith among their countrymen. The present building was erected by Urban VIII. from the designs of Bernini, and completed under the direction of Borromini. The celebrated printing-office established here is rich in Oriental characters, and has produced many works of great typographical beauty. The annual examination of the pupils, which takes place in January, is an interesting scene, which few travellers who are then in Rome omit to attend; the pupils reciting poetry and speeches in their several lan-

guages, accompanied also by music, as performed in their countries. In front of the college has been erected a column of cippolino marble, of the Corinthian order, surmounted by a bronze statue of the Virgin, in commemoration of the publication by Pius IX., in 1854, of the Bull establishing the dogma of the Immaculate Conception. Round the base are statues of David by Tadolini, Moses by Revelli, and Ezekiel by Chelli, with indifferent bas-reliefs; that looking towards the College, of the ceremony in St. Peter's on the occasion, contains several cotemporary portraits of Cardinals, &c., but as a work of art the whole monument is a very poor affair. The fine shaft of cippolino is sadly spoiled by the fantastic bronze network extending up two-fifths of its height.

The *Academy of St. Luke*, in the Via Bonella, near the Forum.—The Roman Academy of the Fine Arts was founded in 1588 by Sixtus V., who endowed the confraternity of painters with the ch. adjoining, formerly dedicated to St. Martina. The academy is composed of painters, sculptors, and architects, who direct the schools of the fine arts. The collection of pictures, which has been lately much enlarged, contains several very fine specimens, amongst others all those which formed the *Secret Cabinet* at the Capitol, and which, from a false feeling of delicacy, were there shut up from public view. The paintings are arranged in one long hall, into which two smaller open, of which we have annexed a plan showing the places of the principal pictures:—

I. *Large Hall*, or *New Gallery*.—*Poussin*, Bacchus and Ariadne; *Vandyke*, Virgin, Child, and 2 Angels; *Id.*, St. Jerome, a sketch for a large picture; *Vernet*, two seapieces; *Pietro da Cartona*, a good copy of Raphael's Galatea in the Farnesina Palace; *Paolo Veronese*, Vanity, personified by a lady looking at herself in a mirror; *Titian*, Vanity, a recumbent naked figure; *Vandyke*, a female portrait, called erroneously Queen Elizabeth; *Harlow*, Wolsey receiving the





PLAN OF GALLERY OF ACCADEMIA DI S. LUCA AT ROME.—APRIL 5, 1854.

cardinal's hat from the hands of the Archbishop in Canterbury Cathedral; *Claude*, a beautiful picture of a seaport; *Cav. Arpino*, Andromeda, a very pretty small picture; *H. Hemling*, the Virgin and Child; *Antonio and Jacopo Palma*, 4 pictures, of the Graces, Susanna and the Elders, &c.; *Paolo Veronese*, Susanna; *Titian*, his sketch for the large picture of Paul III. and his 2 nephews, now in the gallery at Naples; *Hayez*, a gladiator; *Handhörst*, a vestal abandoned to die in prison.

II. *Room of Portraits of Members of the Academy*, mostly modern; that of T. Zuccaro by himself is an exception.

Amongst other academicians figure the father of the present King of Spain, and the late Duke of Sussex in a Highland costume, the two veriest daubs in the collection; *Telasquez*, Portrait of Innocent XI.; an excellent Portrait of our British Canova, Gibson, by his talented friend, *Perry Williams*; *RAPHAEL*, a fresco of a Child, a lovely composition, given by Wicar.

III. — On the roof *Guido's* picture of Bacchus and Ariadne. *Titian*, Calista and Nymphs: this picture, which belonged to the Ossuna family, being purchased in England by Signor Pellegrini, was given by him to the

Academy; it is a fine, but not very delicate picture to look on. *Guercino*, a Magdalen, painted originally in fresco and transferred to canvas. *Guido Cagnacci*, Tarquin killing Lucretia, one of the best productions of the master; this was one of the pictures most screened from public view in the Secret Cabinet. GUIDO'S celebrated Fortune. RAPHAEL, St. Luke painting the portrait of the Virgin and Child, on panel; a fine fragment. There is reason to believe that only a portion of this picture, the Madonna and infant Christ, is by Raphael. *Titian*, the Saviour and the Pharisee. *Baroccio*, St. Bartholomew and St. Andrew. *Schneitz*, the present director of the French Academy in Rome, Prometheus. In one of the presses in this room is now shut up the skull which for so long a time passed as that of Raphael, until the real one was found on opening his grave in the Pantheon (*see* p. 38). The skull in question is now considered to be that of Raffaele Adjutorio, who founded a religious confraternity of painters in the same ch.

In a suite of apartments under the gallery are preserved the pictures and drawings which have received the academical prizes of late years, some casts of the works of Canova, Thorwaldsen &c., and a series of those of the Egina marbles presented recently by the King of Bavaria to Pius IX. The galleries of the Academy of St. Luke are open every day, on giving a small fee to the custode. There are neither numbers, names, nor catalogues of the paintings, so that the custode's assistance is necessary.

*Accademia Archeologica* includes among its members some of the most learned archæologists of Europe. It has published several volumes of transactions; it holds its meetings monthly (on Thursdays), in one of the halls of the University of the Sapienza.

*Accademia degli Arcadi*.—Few of the Italian societies are so celebrated as the Arcadian Academy of Rome, founded

in 1690 by Gravina and Crescimbeni. Its laws, says Mr. Spalding, "were drawn out in 10 tables, in a style imitating the ancient Roman. The constitution was declared republican; the first magistrate was styled *custos*; the members were called *shepherds*; it was solemnly enacted that their number should not exceed the number of farms in Arcadia; each person on his admission took a pastoral name, and had an Arcadian name assigned to him; the business of the meetings was to be conducted wholly in the allegorical language, and the speeches and verses as much so as possible. The aim of the academy was to rescue literary taste from the prevalent corruptions of the time: the purpose, the whim, and the celebrity of some among the originators made it instantly fashionable; and in a few years it numbered about 2000 members, propagating itself by colonies all over Italy. The association completely failed in its proposed design, but its farce was played with all gravity during the 18th century; and besides Italians, scarcely any distinguished foreigner could escape from the City of the Seven Hills without having entered its ranks. In 1788 Goethe was enrolled as an Arcadian, by the title of *Megalio Melpomenio*; and received, under the academic seal, a grant of the lands entitled the Melpomenean Fields, sacred to the Tragic Muse. The Arcadia has survived all the changes of Italy; it still holds its meetings in Rome, listens to pastoral sonnets, and christens Italian clergymen, English squires, and German counsellors of state by the names of the heathens. It publishes, moreover, a regular journal, the *Giornale Arcadico*; which, although it was a favourite object of ridicule with the men of letters in other provinces, condescends to follow slowly the progress of knowledge, and often furnishes foreigners with interesting information, not only literary but scientific."

*Accademia de' Lincei*, the earliest scientific society in Italy, founded in

1603 by Prince Federigo Cesi and other contemporary philosophers, amongst others Galileo. It derives its name from its device, the lynx, emblematical of watchfulness. It was re-organized in 1849 by Pius IX., and is still devoted to the natural and mathematical sciences. The meetings are held at 1 o'clock on the first Sunday of every month, in the upper rooms of the Palace of the Senator at the Capitol. Duke Massimo, the most eminent of the Roman nobility for his scientific acquirements and general learning, is the President, and Professor Volpicelli, a talented writer on Physics, the Secretary. It publishes regularly its transactions.

*Accademia Tiberina*, founded in 1812 for the promotion of historical studies, especially those relating to Rome. The meetings take place every Monday in the Palazzo Maccarani.

*Accademia Filarmonica*, an institution of recent date, whose concerts afford proof of the taste for music among the educated classes of Rome. The academy is under the direction of a president and council, and holds its assemblies in the Palazzo Altieri, where concerts are given during Advent and Lent when the theatres are closed, and sometimes in one of the theatres. These assemblies are often very brilliant, the seats in the pit being the most fashionable; those in front being reserved for the ladies of the Roman aristocracy. Foreign visitors will be able to procure admission on application to the president, or to the members of the Academy.

*Archæological Institute*, founded some years since under the auspices of the king of Prussia, who contributes most liberally, indeed almost entirely, to its support. Many eminent German scholars have delivered lectures at the Institute, and Bunsen, Gerhard, Lepsius, and Braun have contributed to the Transactions it has published—a most interesting collection on Archæological Science.

The meetings are held weekly, generally on Fridays at 3 P.M., and to which strangers are freely admitted, in the apartments of the Institute on the Monte Caprino behind the Capitol, when papers are read on archæological subjects. Dr. Henzel is the present learned and talented secretary of the society.

The *Academies of France, Florence, and Naples* are establishments where a number of young artists, selected from their respective countries, are educated at the expense of their governments for a certain period. The Academy of France is lodged in the Villa Medici, on the Pincian; that of Florence in the Palazzo di Firenze, the residence of the Tuscan minister; and that of Naples in the Farnesina.

### § 30. HOSPITALS AND CHARITABLE INSTITUTIONS.

Few cities in Europe are so distinguished for their institutions of public charity as Rome, and in none are the hospitals more magnificently lodged, or endowed with more princely liberality. The annual endowment of these establishments is no less than 258,390 scudi, derived from lands, from grants, and from the Papal treasury,\* for-

\* According to the Returns published by Monsignore Morrichini in 1842,

|                                                                                                                                                                | Scudi.  | Scudi. |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|--------|
| The total amount expended in charities in Rome, including hospitals, poor-houses, elementary schools, marriage portions for girls, orphans, &c., was . . . . . | 780,700 |        |
| Of which, from private revenues and contributions . . . . .                                                                                                    | 349,846 |        |
| By the general treasury . . . . .                                                                                                                              | 430,854 |        |
|                                                                                                                                                                |         | The.   |

merly administered by separate confraternities. The hospitals were placed by the French government under one general board, as in Paris, from which the best results were obtained; but of late years the ancient system has in some degree been restored, each establishment being placed under a separate direction, a system fraught with jobbing and abuses, although there is a prelate at their head. In ordinary times the hospitals can receive about 4000 patients. Formerly ill-administered and badly managed in their domestic arrangements, considerable improvements have been introduced of late years, especially since 1849, from diminishing the interference of the clergy and monks, and limiting it to its purely spiritual duties. One of the great ameliorations as regards the interior economy of the hospitals dates from the introduction, by the

|                                                                                                                |         |         |
|----------------------------------------------------------------------------------------------------------------|---------|---------|
| The annual receipts of the 8 hospitals at the same period were, from property and private endowments . . . . . | 156,770 |         |
| Contributed by the general treasury . . . . .                                                                  | 102,620 | 258,390 |
| <hr/>                                                                                                          |         |         |
| The poor-houses of S. Michele, with 530 inmates. . . . .                                                       | 50,000  |         |
| Ditto of Sta. Maria degli Angeli, 950 inmates. . . . .                                                         | 43,200  |         |
| Of which 39,000 sc. were contributed by the treasury. . . . .                                                  |         | 83,200  |
| <hr/>                                                                                                          |         |         |
| 13 institutions for distributing 970 marriage portions . . . . .                                               | ..      | 35,356  |
| 14 Conservatories for the education of 597 female orphans, from private sources. . . . .                       | 23,570  |         |
| By the general treasury . . . . .                                                                              | 28,620  | 52,190  |
| <hr/>                                                                                                          |         |         |
| Charity distributed à <i>domicilio</i> from the Pope and private charities . . . . .                           | 46,392  |         |
| Contributed by the Government . . . . .                                                                        | 160,000 | 206,392 |
| <hr/>                                                                                                          |         |         |
| Contributed by the Government by employing the poor in public works . . . . .                                  | ..      | 52,000  |
| Percentage on the receipts of the lottery for alms . . . . .                                                   | ..      | 29,376  |

The number of children receiving education in the Scuole infantile (5136), Scuole regionali (1592), Scuole regolare (4030), and the Scuole parrocchiale (1100), was 11,758.

late Princess Doria, of those admirable women, the Sisters of Charity, whose services have brought about a complete revolution in what may be called the domestic management. It is to France, under the direction of the benevolent lady above-mentioned, that the poor of the Eternal City are indebted for this amelioration, and which, however strange it may appear, met with great opposition at first from the ecclesiastical element in the management of these useful institutions. Notwithstanding, however, their great wealth, the Roman hospitals are still behind those of Florence and of Milan, and it is a remarkable circumstance that, with such a wide field for pathological investigation, the Roman medical school is by far the least advanced in Italy, behind those of the secondary provincial towns of Tuscany and Lombardy, a better proof of which cannot be adduced than that in the present century Rome has not produced an eminent medical man from its own school, and that there is not a single medical periodical published in this great centre of disease and suffering, and, what may appear still more strange to our medical readers, not a medical society of any description in the capital of the Christian world, with its 180,000 inhabitants. In general the hospitals are clean and well ventilated, owing to the large wards, which in the climate of Rome can be adopted. In the larger establishments the wards generally converge towards a centre, where the altar stands under a dome, a form also contributing to good ventilation. This system of large wards also renders the general service easier and more economical. The principal hospitals of Rome are—

The great one of *Santo Spirito*, on the right bank of the Tiber, near St. Peter's. Founded at the end of the 12th centy. by Innocent III., it has gone on increasing, so as now to form almost a small town within itself: it is so richly endowed that it has acquired the title of *il piu gran Signore di Roma*, possessing large property in the city, and a considerable extent of the country

which the traveller passes over between Rome and Civita Vecchia. Its finances are said to be ill-managed, being under the direction of an ecclesiastical administration. Santo Spirito consists of an hospital properly speaking for the sick, of the male sex only, of a clinical ward, and of one for the military, of a foundling hospital, and a lunatic asylum for both sexes. The hospital contains in ordinary times about 600 medical and surgical cases, 430 lunatics, and about 400 foundlings; but on extraordinary occasions, as on the outbreak of an epidemic, or when ague sets in during the summer months amongst the labouring population of the Campagna, the accommodation for the sick can be nearly doubled in an adjoining building kept in readiness for the purpose. All diseases are admitted, and the number of patients annually falls little short of 15,000; the deaths averaging little more than  $7\frac{3}{4}$  per cent. This small amount of mortality is to be attributed to the circumstance that a large proportion of the admissions are cases of the ordinary intermittent fever, which seldom proves fatal in the outset, and which is soon relieved by an early administration of quinine. Attached to the hospital is a clinical ward of 18 beds. There is also a Pathological Museum, and a library, a great part of the books and instruments in which were bequeathed by the eminent physician Lancisi. The *Foundling Hospital* in S. Spirito is capable of containing upwards of 3000 children; the number annually received is about 800. In 1846, the last period for which we have seen returns, embracing a period of 5 years, out of 5382 received in the hospital 2941 died, giving a mortality of 57 per cent. It must be observed that the great proportion of the foundlings are sent out to nurse in the country, where the mortality is still more considerable. In addition to this hospital, there are several others in Rome, which swell the number of foundlings to upwards of 3000 annually: they offer such facilities for admission, that children are brought

here from all parts of the Papal States, and from the neighbouring provinces of the kingdom of Naples. The Lunatic Asylum contains about 430 inmates, the average deaths 11 per cent. Owing to the confined nature of the locality, to the want of gardens and large courts, the hospital is a real prison; whilst the neighbourhood of the river engenders bad air—the situation in every way unfit for its object. The wards are very cleanly kept, and the poor inmates well attended to, especially in the female division, since the introduction of the Sisters of Charity. One of the most frequent predisposing causes of mental alienation met with here arises from religious scruples; the relative proportion of ecclesiastics and nuns to the other inmates is therefore considerable.

The other hospitals in Rome are the *Santissimo Salvatore*, near S. Giovanni di Laterano, for sick and aged females, founded soon after Santo Spirito, by Cardinal Colonna; it can admit 600 patients. The mortality is here greater than in any other hospital in Rome, being upwards of 14 per cent., owing to the insalubrious situation in which it is placed, and to its containing many old people affected with chronic diseases. —*San Giacomo in Augusta*, in the Corso, a surgical and Lock hospital for both sexes, with about 400 beds; the annual admissions exceed 2000. This hospital has been lately enlarged, but its situation is not good, and the ventilation might be better managed. In general, as to cleanliness, this hospital is behind San Spirito. —*La Consolazione*, or *Santa Maria della Consolazione*, on the S.E. declivity of the Capitoline hill, receives patients of both sexes for surgical diseases, and especially accidents. The number of beds is about 160, but rarely more than half of that number are occupied. From being situated near the populous quarters of the Monti and Trastevere, most of the cases of stabbing are taken to it. The wards are clean and airy, and the situation healthy, which will account in some measure for the low annual rate of mortality— $5\frac{1}{2}$  per cent. —*San*

*Giovanni di Calabita*, or *dei Benfratelli*, in the island of the Tiber, and, curiously enough, on the site of an hospital attached in ancient times to the temple of Esculapius: its more recent name of *Fate bene, fratelli*, "Do good, brethren," has been derived from the inscription on the begging-box of the friars of the order of the Spanish San Juan de Dios de Calabita, by whom it was founded in 1538: it only receives male patients affected with acute diseases. It has 74 beds, but the average number of patients does not exceed 40; the mortality  $7\frac{1}{4}$  per cent.—*San Galliano*, in the Trastevere, for diseases of the skin and for persons of both sexes. The building, founded in 1724, is well suited for the purpose, and contains 2 large and well-ventilated wards with accommodation for 240 in-door patients. The principal cutaneous diseases found here are *psora* and *ringworm*, the latter still treated by a cruel and painful method long abandoned in other parts of Europe; it is very prevalent in the maritime districts about Rome, particularly on the declivities of the Volscian hills, about Sezze, Piperno, &c.—*Sta. Trinità de' Pellegrini*, near the Ponte de' Quattro Capi, chiefly used as an hospital for convalescents, where poor patients are removed from the other institutions: on their recovery they are admitted here for 3 days or more, and receive clothing if necessary on leaving. The number of patients who can be received amounts to nearly 500. This institution, the utility of which cannot be too highly spoken of, forms a part of the great establishment for the reception of pilgrims, founded by S. Filippo Neri in 1500. In ordinary years about 4000 of these travellers are lodged in it, but in those of Jubilees (every quarter of a century) 300,000 have received relief; in 1625, as many as 582,760; in 1725, 382,140; and in 1825, 263,592 pilgrims received assistance here.—*San Rocco*, a small lying-in hospital, near the Ripetta, with 20 beds, the only one of the kind in Rome. There is great liberality as to the admission of patients, and nothing can exceed the precautions

adopted to ensure secrecy, and to avoid everything that can hurt the feelings or injure the reputation hereafter of those who are admitted into it.

In addition to these public hospitals, there are several small institutions of a more private nature belonging to different nations and corporations: the Germans, Spaniards, Portuguese, Lombards, Florentines, and Lucchese have each their separate hospitals; that of the German Protestants, founded by subscriptions, chiefly at the instigation of Chevalier Bunsen, on the Monte Caprino, near the Capitol, for poor Protestants, deserves particular mention. It can accommodate 8 or 10 patients, who are received gratuitously, or, if they can afford it, on payment of a small daily retribution. The hospital is under the protection of the Prussian Legation, near to which it is situated: the sick ward forms a floor in a large building overlooking the Forum and the Palatine, the upper part of which is occupied by the officers of the Archæological Institute, its library, &c., and by apartments let out chiefly to artists or foreign literary men visiting Rome. The hospital department is well deserving of the support of our countrymen who visit Rome, as the only one where poor British Protestants can be received without being subjected to the persecution of the friars and attendants in the other hospitals to bring about their conversion to Romanism; upon no charity in Rome can the contribution of the English Protestant be more worthily bestowed!

Besides the other charitable institutions of the city, there are numerous confraternities for visiting the sick, for burying the dead, and for distributing marriage portions to young girls. In the latter way a sum of 35,000 scudi, distributed in 925 portions, is annually granted, not including similar gifts from private families. It is not to be supposed, however, that this figure represents the number of marriages, as in many cases the same girl will receive a portion from more than one institution. Another very laudable mode

of charity is the distribution of relief at the homes of the poor by different confraternities or *Commissioni de' Sussidi*, as they are designated. In this way upwards of 225,000 scudi (45,000*l.*) are expended annually, of which the general treasury contributes 179,364 scudi. All this is independent of the large sums given by local confraternities, and the rich aristocratic families, whose estates are many of them heavily burdened for the purpose. It may surprise the traveller therefore, with such a profusion of charities in every shape, that mendicity exists at Rome to such a glaring extent. There is no doubt that public charity is in many cases indiscriminately, and often injudiciously bestowed, and offers a premium to idleness; it has the effect of drawing to the capital those hordes of sturdy beggars by whom the stranger is assailed at every turning; but it is also to be feared that this system is encouraged by the Catholic Church to an extent that is attended with consequences the contrary to those intended to be obtained. There is no large city in which street-begging is practised with more annoyance to the public than Rome, and few places where, from the large sums bestowed in charity, it ought less to exist.

The *Hospital of San Michele*, at the Ripa Grande, is an immense establishment, formerly intended as an asylum for poor children and infirm persons; but of late years converted into an establishment for industrial purposes. The hospital, properly so called, now consists of a house of industry for children of both sexes, a house of correction for women and juvenile offenders, and schools of the industrial and fine arts, in which drawing, painting, music, sculpture, &c., are taught: in the industrial portion upwards of 800 persons are employed; the organization of this part of the establishment is due to the efforts of the present director Cardinal Tosti. The school of arts perhaps aims at an education beyond the powers of the pupils, although it has

produced some men of eminence, amongst others the celebrated engravers Calamata and Mercuri. The education of the boys might be turned perhaps to more useful objects. Annexed to this hospital, but entirely distinct from it, is a large prison, chiefly for the reception of political offenders, and for persons accused of serious crimes.

*Workhouse of Sta. Maria degli Angeli*.—This establishment, founded by Leo XII. in 1824, in the granaries of the Government, at the Baths of Diocletian, contains nearly 1000 boys and girls, who are selected among deserving objects in different parishes of the city. The boys are taught trades and music, the girls what is necessary for domestic service. The establishment is supported chiefly by the Government, which contributes 39,000 scudi annually, and from the profits of the labour of its inmates.

There is no poor or work house in our English sense for old people in Rome, which may be considered as one of the reasons for the excessive amount of street mendicity.

### § 31. PROTESTANT BURIAL-GROUND.

The Protestant Burial-ground is one of those objects which all foreign travellers will regard with melancholy interest. It is situated near the Porta di S. Paolo, close to the Pyramid of Caius Cestius. The silence and seclusion of the spot, and the inscriptions which tell the British traveller in his native tongue of those who have found their last resting-place beneath the bright skies of the Eternal City, appeal irresistibly to the heart. The cemetery has an air of romantic beauty,

which forms a striking contrast with the tomb of the ancient Roman and with the massive city walls and towers which overlook it. Among those who are buried here are the poets Shelley and Keats, Richard Wyatt the sculptor, and John Bell the celebrated surgeon. The tombstone of Shelley is in the upper part of the new burial-ground, under the Aurelian wall, with this inscription: — "Percy Bysshe Shelley. Cor Cordium. Natus IV Aug. MDCCXCII. obiit VIII Jul. MDCCCXXII.

"Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange."

The expression *Cor Cordium*, "the heart of hearts," is in allusion to the asserted fact, that, when his body was burnt on the shores of the gulf of Spezia, the heart was the only portion that the fire did not consume. In the old cemetery is the grave-stone of his friend John Keats, with the following inscription: — "This grave contains all that was mortal of a young English poet, who, on his deathbed, in the bitterness of his heart at the malicious power of his enemies, desired these words to be engraven on his tombstone: 'Here lies one whose name was writ in water.' February 24, 1821." The grave of John Bell is close by. By far the greater number of monuments bear the names of Englishmen; the other Protestants interred here are chiefly citizens of the United States, Germans, and Swiss. There are also several Russians, the followers of the Greek Church being considered at Rome as beyond the pale of its church, or "*Acatolici*." The monuments are in better taste than those of the English cemetery at Leghorn, although less so perhaps than one might expect to find in this capital of the Fine Arts: there is a great deal too much affectation, and a display of sentimentalism in many of the inscriptions which would be better placed at Père la Chaise. There are, however, exceptions, and we would direct the steps of our fellow countrymen to the plain travertine slab, with its simple and feeling inscription, erected by Captain Spencer,

R.N., to 5 British sailors who were drowned, "when on duty from their ship off Fiumicino, in May, 1825, as a testimony of respect and regret of their captain." Near the entrance is a memorial to the amiable Chev. Kœstner, well known amongst the British community of Rome, raised by his friends, chiefly English. The ground is remarkably well kept. A deep trench surrounds the old cemetery, which was abandoned as the plantations round the graves were likely to mask the view of the pyramid of Caius Cestius. The new burial-ground, which has been recently much enlarged, is enclosed by a wall at the expense of the papal government. A sum amounting to about 1000 scudi, subscribed by British and other Protestants, is invested in the Roman funds, the interest of which is applied to defray the salary of a sexton, who is always in attendance, and the expenses of repairs. The burial-fees are, at least for the purchase of the ground, extremely moderate.

### § 32. CLIMATE.

The notice of the Protestant burial-ground, where so many monuments bear the names of our countrymen who have visited Rome in the pursuit of health, may naturally lead to the consideration of its climate. Sir James Clark, in his work on Climate, describes it as "mild and soft, but rather relaxing and oppressive. Its mean annual temperature, as determined by 26 years' observations at the Collegio Romano, is  $59^{\circ}7'$ , or  $9\frac{1}{2}^{\circ}$  higher than that of London,  $1^{\circ}$  below that of Naples, and  $4^{\circ}$  below that of Madeira. The mean temperature of winter still remains  $10^{\circ}$  higher than



that of London, and is somewhat higher than that of Naples, but is  $11^{\circ}$  below that of Madeira. In spring the mean temperature is  $9^{\circ}$  above London,  $1^{\circ}$  colder than Naples, and  $4^{\circ}$  colder than Madeira. In range of temperature Rome has the advantage of Naples, Pisa, and Provence, but not of Nice. Its diurnal range is nearly double that of London, Penzance, and Madeira. In steadiness of temperature from day to day Rome comes after Madeira, Nice, Pisa, but precedes Naples and Pau." In regard to moisture, Rome, although a soft, cannot be considered a damp climate. Upon comparing it with the dry, parching climate of Provence, and with that of Nice, we find that about one-third more rain falls, and on a greater number of days. It is, however, considerably drier than Pisa, and much more so than the S.W. of France. The frosts which occur in December and January are seldom of long continuance, being more the effect of radiation under a brilliant clear sky than of a freezing atmosphere, as in more northern latitudes, generally occurring during the night and disappearing before the noonday sun. (The month of January, 1858, afforded a remarkable exception to this, it having frozen nearly every night during the last half of the month, the thermometer falling on two occasions to  $22^{\circ}$  Fahr.) The thermometer in an ordinary winter seldom falls lower than  $25^{\circ}$  Fahr., although it has been as low as  $17^{\circ}$  (in February, 1845). January and December are the coldest, and July the hottest months in the year, their respective mean temperatures being  $44^{\circ}6'$  and  $74^{\circ}7'$ , and the greatest heat in the shade  $83^{\circ}5'$ . Snow is not common, and seldom lies on the ground for more than 24 hours. The N. wind, or *tramontana*, prevails often for a considerable time during the winter and spring, as it did during the present year for nearly 3 months: when long-continued, it is moderate and agreeable; but it is sometimes harsh and penetrating, which seldom extends beyond 3 days. The *sirocco*, or S. and S.E. wind, although relaxing, produces little inconvenience

during the winter months; in summer its debilitating effects are more marked and oppressive. All classes at Rome agree in regarding the hour immediately following sunset as the most unhealthy part of the day, and in summer especially few of the natives expose themselves to its influence. Another local peculiarity is the care with which the Romans avoid the sunny side of the street and exposure to the sun generally: it is a saying that none but Englishmen and dogs walk in the sunshine at Rome, and the practice of our countrymen certainly justifies the proverb. In a city built like Rome the native practice in this instance is unquestionably the most prudent; for the rapid transition from a powerful sun to shady streets open to the keen spring winds is severely felt by invalids. The *malaria* fevers, which have existed from the earliest period of which we possess any correct history, have no doubt been increased by the depopulation of the country. They are of the same nature, both in their producing causes and general characters, as the fevers which are so common in the fens of Lincolnshire and Essex in our own country, in Holland, and in marshy districts over every part of the globe, and at inconsiderable height above the sea. The form and symptoms under which these fevers manifest themselves may differ according to the intensity of the producing cause, or to local circumstances in the nature of the climate or season when they occur; but it is the same disease, from the fens of Lincolnshire and the swamps of Walcheren to the pestilential shores of Africa, only increased in severity, *cæteris paribus*, as the temperature increases. Malaria fevers seldom occur at Rome before July, and they cease early in October with the first autumnal rains, a period during which few strangers reside there. The fevers of this kind which exist at other seasons are generally relapses, or complicated with other diseases, such as catarrhal affections: the months of January and February of the present year (1858) have been remarkable in-

stances of this fact, when the mortality amongst the native population was at one time increased three-fold by influenza, accompanied by fever. One of the most frequent predisposing causes of this fever is exposure to currents of cold air, or chills in damp places, immediately after the body has been heated by exercise and in a state of perspiration. This is a more frequent source of other diseases also among strangers in Italy than is generally believed by those who are unacquainted with the nature of the climate. Exposure to the direct influence of the sun, especially in the spring, is also an exciting cause, and a frequent determining cause of relapses. Another is improper diet. An idea prevails that full living and a liberal allowance of wine are necessary to preserve health in situations subject to malaria. This is an erroneous opinion; and many of our countrymen suffer in Italy from acting on it. Sir James Clark remarks the long-observed exemption of the populous parts of large towns, in consequence of the greater dryness of the atmosphere, and adds, "A person may, I believe, sleep with perfect safety in the centre of the Pontine marshes by having his room kept well heated by a fire during the night." According to the experience of the Romans, the miasmata which produce malaria fevers rise chiefly from the Campagna, and from the damp grounds of the deserted villas; they are dense and heavy, hanging upon the ground like the night fogs of Lincolnshire. They are invariably dispelled by fire, and their advance is prevented by walls and houses. Hence we find that the convents on some of the hills within the immediate circuit of the city walls are occupied from year to year by religious communities with comparative innocuity, while it would be dangerous to sleep outside the same walls for a single night. Nothing is now better understood than that the progress of malaria at Rome is dependent on the state of the population. Whenever the population has diminished, the district in which the decrease has taken

place has become unhealthy; and whenever a large number of persons has been crowded into a confined space, as in the Ghetto and the highly-peopled quarters around the Capitoline Hill, the salubrity of the situation has become apparent in spite of the uncleanly habits of the people: to persons affected with gout, rheumatism, and nervous affections, a southern aspect in their dwellings is of the greatest importance. The Roman writers, who have collected some curious proofs of these facts, state that street pavements and the foundations of houses effectually destroy malaria by preventing the emanation of the miasmata; and that, whenever a villa and its gardens are abandoned by the owners as a mere appendage to the family palace, the site becomes unhealthy, and remains so as long as it continues uninhabited. It is also well known that the body is more susceptible of the influence of malaria during sleep than when awake: hence the couriers who carry the mails at all seasons between Rome and Naples make it a rule not to sleep whilst crossing the Pontine marshes, and generally smoke as an additional security. In regard to Rome as a residence for invalids, it is generally considered one of the best in Italy in the early stages of consumption. In this class of maladies, the symptoms which had continued during the outward journey frequently disappear after a short residence; but in the advanced stages the disease generally proceeds more rapidly than in England. In bronchial affections and in chronic rheumatism it has been found beneficial; but with persons disposed to apoplexy, or who have already suffered from paralytic affections, and valetudinarians of a nervous melancholic temperament, or subject to mental despondency, the climate of Rome does not agree: in many such cases, indeed, a residence at Rome is fraught with danger; nor is it proper for persons disposed to hæmorrhagic affections, or for those who have suffered from intermittent fevers, at a preceding period, however distant. The

following remarks are of importance to the invalid:—“There is no place where so many temptations exist to allure him from the kind of life which he ought to lead. The cold churches, and the still colder museums of the Vatican and the Capitol, the ancient baths, &c., are full of danger to the delicate invalid; and if his visits be long or frequently repeated, he had better have remained in his own country. It is a grievous mistake to imagine that when once in such a place the evil is over, and that one may as well remain to see the thing fully. This is far from being the case: a short visit to these places is much less dangerous than a long one. The body is capable of maintaining its temperature and of resisting the injurious effects of a cold damp atmosphere for a certain length of time with comparative impunity; but if the invalid remain till he becomes chilled, and till the blood forsakes the surface and extremities and is forced upon the internal organs, he need not be surprised if an increase of his disease, whether of the lungs or of the digestive organs, be the consequence of such exposure. Excursions into the country when the warm weather of spring commences, particularly when made on horseback, are another and a frequent source of mischief to delicate invalids, especially if returning after sunset.” In selecting their place of residence, invalids cannot be too careful in avoiding damp quarters, and should bear in mind the well-known Roman saying, that, *where the sun does not enter, the physician invariably must*.

The following notice on the climate of Rome, especially in its relation with disease, has been drawn up for the Editor by one of the most eminent Italian physicians there, more than any other consulted by our countrymen:—

“It has been a fashion of late years to abuse the climate of Rome in consumptive cases, just as much as its beneficial action had been overrated before. It is the usual course of human opinions. We shall endeavour to repre-

sent things as they really are, for the information not only of invalids, but of medical men, who do not seem generally to possess very clear notions on the nature of the Roman climate.

“It is a common impression amongst the natives that the air of Rome *thickens the blood* (addensa il sangue). The fact is, this climate is particularly favourable to the sanguification, increasing the quantity and improving the quality of the blood. The climate will, therefore, prove very beneficial in scrofulous cases, to persons of a lymphatic disposition with debilitated constitutions, and generally in cases accompanied with languid circulation and general debility. It is well known that pulmonary consumption originates in the greater number of instances in such constitutions, and, therefore, the climate of Rome proves particularly beneficial in all cases of slow or protracted consumption and in the first stages of the disease, or when it is not so far advanced as to be accompanied with fever and an inflammatory action of the system. Should this last be the case, or consumption be suddenly developed in a sanguineous temperament and an inflammatory constitution, the climate of Rome produces a very prejudicial action, and the disease hurries at a rapid pace to its fatal termination—a remark applicable to all southern climates.

“The peculiarities already noticed as belonging to the Roman climate will explain how it acts unfavourably in full or plethoric habits, disposed to apoplexy and to abdominal congestions.

“Rome is very injurious in what is generally known by the designation of *weak stomachs*; and it is particularly prejudicial in cases of *atonic dyspepsia* and hypochondriacal affections. On the contrary, it is beneficial to persons affected with inflammatory action or irritation of the mucous membranes, and in well-characterised *gastritis*.

“It is a very common prejudice amongst foreigners that the climate of Rome is unfavourable to children. If they are delicate, it is quite the reverse; for in general it proves very advantageous to the youngest ages; it

is true, however, that the English will persist in sending out their children clothed as they would do at home, with bare legs and in light dresses. *This is a system strongly to be reprobated, being the most frequent cause of illness amongst your infantine countrymen.*

"It has also been said that the climate of Rome is prejudicial to persons subject to diarrhœa and dysentery. Such is not the case, excepting in the hottest months of the year, when no foreigners, and few of the better classes amongst natives, remain in the city.

"Much idle talk has been circulated about *Roman fevers*. The real Roman fever is nothing else than the ordinary intermittent fever or ague, the same which exists in all marshy countries of temperate and Southern Europe. This fever, however, at Rome, in rare cases, assumes sometimes a very malignant character, there called the *Febbre Perniciosa*, and if not attended to or cut short in time is very likely to prove fatal; on the other hand, if properly attended to at the outset, it is easily subdued. The other fevers which are occasionally met with at Rome are exactly the same as everywhere else, and only ignorance of their nature has given to them the name of *Roman fevers*. Typhus fever, so prevalent in more northern countries, is almost unknown at Rome. Instead of it, another form, called *Febbre nervosa*, or *nervous fever*, by the natives, which presents some of the characters of the typhus, is not rare amongst foreign visitors; but it is altogether different, less dangerous, and, above all, not contagious.

"Atonic gout is generally developed, or thrown out on the joints, with much advantage to the constitution, by the climate of Rome, and chiefly if the residence of the invalid has been protracted through the hotter months.

"There is a good deal of difference in the intensity of action of the climate on health and disease in the different quarters of Rome. Consumptive, delicate, and feeble persons will find a situation better suited to their ailments in the level or lower portion

of the city—in the Rione di Campo Marzo, for example, where little movement exists in the atmosphere, and where the temperature is more equable, and less subject to sudden changes. But persons endowed with better health would do well to fix their residence in the higher, hilly portion of the city, about the Via Sistina, Via Gregoriana, or Via delle Quattro Fontane, and avoid the Via di Babuino, which is considered by all physicians as less healthy, especially towards the Piazza del Popolo, than the other portions of the foreign quarter of the city. But in every case it will always be matter of the greatest importance that the apartments should have a southern or western aspect, as in no place more than in Rome is the saying true—*dove non v'è il sole v'è il medico.*"

### § 33. ON THE GEOLOGY OF THE COUNTRY ABOUT ROME.

As many travellers take an interest in this attractive branch of natural science, a short description of the physical structure of the district in which the Eternal City is situated may not be entirely out of place in a work like the present.

As has been already stated (p. 1), the extensive low country which bears the general name of the Campagna, forms a kind of amphitheatre, closed towards the N.E., E., and S.E. by the last declivities of the Umbrian and Sabine Apennines, and of the Volscian mountains, whilst it is open towards the shores of the Mediterranean. In this amphitheatre have risen the volcanic groups of the Alban hills, so fine an object in the Roman landscape, and of the Monte Cimino, forming the southern boundary of the great plain of Etruria, and the

two insulated offshoots from the Sabine Apennines — the Montes Corniculani, or hills of Monticelli, and the classical Soracte.

The highest points of the encircling mountains of the E. of the Campagna are the Monte Genaro to the N. of Tivoli, 4165 feet; and the Monte di Semprevisa, south of Rocca Massima in the Volscian mountains, 5038.

The geological formations that enter into the composition of the part of Italy under consideration are referable to the Secondary, Tertiary, and Quaternary periods, and to the volcanic eruptions of different ages.

**SECONDARY ROCKS.**—The great mass of the Umbrian and Sabine mountains consist of limestone, referable, as far as has been hitherto ascertained, to the Oolitic and Neocomian periods. The greater part of the Apennines between Narni and Palestrina appear to belong to the former, as well as the detached groups of Soracte and of the Corniculani hills: whilst a large portion of the Volscian range, extending from Rocca Massima to Terracina, with the outlying mass which forms the Circean promontory, appear to belong to the older Cretaceous or Neocomian. The most ancient beds appear to be referable to the inferior oolite, or even to the lias, of which they contain characteristic fossils (at Monticelli): some traces of the anomalous fossil *Aptycus*, found in the same locality, and in the rocks behind Tivoli, would indicate for certain beds an age contemporaneous with that of our British middle oolites and Oxford clay. The insulated ridge of Soracte, which rose as an island in the Tertiary sea, and amidst the dejections of the most ancient volcanoes of the district, as it still stands in the midst of the Campagna, consists entirely of limestone containing fossils analogous to those of our inferior oolite. Upon some of the higher points of the Sabine Apennines, beds of Neocomian limestones have been discovered; but these are much more developed in the mountains of the Hernici and the Volsci, the latter separating the Pontine marshes from the valley of

the Sacco, and which, after having thrown off the spur, the "*saxis late cadentibus*," at the base of which Terracina stands, the Monte Circello, and the promontory of Gaeta, continue into the kingdom of Naples, to where the Liris rounds its S.E. extremity, before emptying itself into the sea as the modern river Garigliano.

The best locality for examining the secondary strata in the more immediate vicinity of Rome will be at Monticelli (p. 339), one of the group of the Montes Corniculani, at the foot of Monte Genaro, and about 18 miles from the capital. The conical hill on which that picturesque village is situated is formed entirely of beds of limestone, the base consisting of a white variety, which, from the great number of *Terebratulæ* (*T. resupinata*) it contains, may be referred to the middle lias of the British Islands, whilst the central part, remarkable for a red bed, generally known by the Italian geologists as their *calcareo ammonitico rosso*, and which is extremely abundant in ammonites (*A. insignis*, *A. taticus*, *A. bifrons*, *A. discoides*, *A. comensis*, *A. fimbritus*, *A. heterophyllus*, *A. normaninus*, *A. thouarensis*, *A. sternalis*, &c.), is referable to the upper lias and inferior oolite. Higher up still the existence of the *Aptychus* would indicate an age contemporaneous with the Oxford clay and middle oolites of N. Europe. The calcareous rock is partially dolomitized at Monticelli, where it is extensively quarried for making lime, supplying in modern times the whole of that material used in the constructions of the capital. No trace of cretaceous rocks exists in this neighbourhood, but all round the base of the 3 hills of Monticelli, S. Angelo in Capoccio, and Poggio Cesi, may be observed the Pliocene marls in horizontal strata, characterised by fossils similar to those of the Vatican, particularly at Formello, at the S. extremity of the group, where clay-pits to supply brick-kilns have been opened in them.

The geologist who visits this district may obtain much useful information from the Abbate Carlo Rusconi, who lives at Monticelli: he is

well acquainted with the localities where fossils are to be met with, and of which he possesses a large collection.

The rocks of the *cretaceous* period consist of a compact grey limestone containing Hippurites, Inocerami, &c., and of a *macigno* or calcareous sandstone entirely similar to that so common in Tuscany, and by some geologists referred to the Eocene rocks of the Tertiary period. This macigno is extensively developed in the upper valley of the Anio and in the mountains of the Hernici, and nearer the Mediterranean in the mountains of the Tolfa, forming their last declivities towards the coast, as may be seen near to Civita Vecchia, forming the line of shore between that port and Santa Marinella, the ancient Punicum; it may be well examined in the cuttings for the railway between these two stations.

**TERTIARY ROCKS.**—If we include the Macignos noticed in the last paragraph amongst the cretaceous rocks, as is now generally done, the tertiary rocks of this part of Central Italy in general, and of the environs of Rome in particular, can be only referred to the *pliocene* period, described by Brocchi and the Italian geologists under the general designation of Subapennine marls and sands; it is doubtful that any rocks of the eocene or miocene periods exist in the district under consideration.

The *pliocene* group in the more immediate vicinity of the capital consists of, 1, a very thick mass of blue argillaceous marls, known by the local name of *creta*, with numerous remains of fossil cephalopodous mollusca—Cleodora, Cymbulia, Cuvieria, Hyalea, &c. (base of the Vatican hills, &c.); 2, an extensive series of strata of greyer marls, passing gradually into, 3, the sands which constitute the upper part of the series. All these beds are well developed on the range of hills parallel to the right bank of the Tiber, between the Monte Mario and the S. extremity of the Janicule, where the blue marls are extensively dug for making bricks and tiles; and the

yellow sands and gravel on the road leading from the Porta de' Cavallegieri to the Villa Pamphili-Doria, a part of the lovely grounds of which is situated upon them.

Professor Ponzi, who has considerable geological knowledge of the formations about Rome, has subdivided these tertiary beds into several separate zones, but the whole belong to one and the same period, and are in every respect identical with the great tertiary marl deposits of other parts of Italy, so well described by Brocchi, and consisting of an inferior argillaceous deposit, and a superior one of sands and gravel.

The best localities for obtaining the fossil shells are—for the different species of cephalopodi, in the blue marl pits behind the Vatican palace and St. Peter's, and in the Val d' Inferno, leading towards Monte Mario; and for those in the grey marly superincumbent beds, and of the sands above, on the E. declivity of the Monte Mario, near the Villa Madama, and in a ravine to the N. of the military exercising ground on the rt. bank of the Tiber, on the l. after crossing the Ponte Molle (see also p. 301).

More than 300 species, identical for the most part with those of the Subapennine formations of the valley of the Po, and described in Brocchi's '*Conchiologia Fossile Subapennina*,' have been hitherto discovered in the environs of the Eternal City, chiefly by the late lamented Count de Rayneval, for many years French ambassador at Rome, who had completed a beautiful geological monograph of the district, with a description of its fossils, and which was on the eve of publication, when that excellent man, and talented public servant, was cut off, to the loss of science and of the public service of his country, of which he was so brilliant an ornament.

The localities best adapted for the examination of the tertiary strata will be the line of hills bordering the rt. side of the valley of the Tiber, from about a mile N. of the villa Mellini that crowns the Monte Mario, to

Pozzo Pantaleo and S. Passera at the S. extremity of the Monte Verde, and in the cuttings of the railway as far as La Magliana. Monte Mario itself is formed of Pliocene marls and sands, on which rest the more modern volcanic conglomerates of the Campagna. Behind the Vatican Basilica and Palace are numerous clay-pits in the lowest Pliocene beds, covered with beds of yellow marine sands, which form the continuation of the Janiculum. Farther S. the compact or older volcanic tufas rest immediately on the latter; the series of longitudinal ridges which are crossed by the roads that lead from Rome to Civita Vecchia, and to Porto, being composed, in the bottom of the intervening valleys between them, also of tertiary rocks. Within Rome itself, and on the l. bank of the Tiber, the only trace of the marine deposit hitherto discovered has been on the E. side of the Capitol in excavations under the hospital of la Consolazione (p. 278). On the N.E. part of the Campagna the Pliocene beds are largely developed on the lines of the Vias Nomentana and Salara, forming the greater part of the lower hilly region between the Tiber and the base of the Sabine Apennines, characterised by its oak-woods and vineyards, and beneath the volcanic conglomerates on the opposite bank of the river. In the bottom of the valleys of Leprignano, and in the environs of Rignano, the tertiary marls, as noticed elsewhere, contain remains of a species of fossil elephant, a very rare occurrence in the lower Pliocene beds of Italy. Between Soracte and the Tiber are the tertiary hills of Ponzano, extending to Ponte Felice, beyond which the formation is connected with the Pliocene region of Central Italy, Tuscany, &c., along the valleys of the Nera, of the Tiber, and of the Chiana.

**VOLCANIC ROCKS.**—By far the greatest part of the surface of the Campagna in the environs of the capital is formed of materials of igneous origin.

They may be classed under two heads, very different in their mineralogical characters, as they are in the mode in which they have been deposited, their age, &c.

The more *ancient*, which appear to have immediately succeeded the tertiary marine deposits, or even to have been contemporaneous with them, and to be the result of submarine volcanic action, consists, in the more immediate vicinity of Rome, and within the city itself, of a red volcanic tufa formed by an agglomeration of ashes and fragments of pumice: it has been designated by the name of *Tufa lithoide* by the local geologists; and was, and still is, much used for building purposes. It forms the lower part of most of the Seven Hills on the l. bank of the Tiber, constituting the Tarpeian rock beneath the Capitol, the lower portion of the Palatine, Quirinal, Esquiline, and Aventine. It reposes directly on the marine beds, but hitherto no marine organic remains have been discovered in it. In the more northern part of the Campagna, this rock, there composed of white ashes and pumice, offers passages to the subjacent marine strata, and is entirely similar to the pumice tufa of Naples mineralogically, as by its age and position. No trace of the craters which produced this older tufa can now be discovered.

A certain interval appears to have existed between the latter deposit and the more *modern volcanic rocks* of the Campagna, during which the land seems to have been raised, and several parts of it covered with freshwater lakes or marshes. It is to this period that belong the strata of cinders, ashes, &c., which form the more immediate surface, which are often very regularly stratified, and contain impressions of leaves of land plants, and here and there beds of calcareous gravel and marls, with land and freshwater shells. Of the first, the beds forming the Mons Sacer, on each side of the Via Nomentana, may be cited as an example; of the latter, the marls with *lymnææ* beneath the statue of Marcus Aurelius on the Intermentum of the Capitol, and the tufaceous beds, on which rests

the city wall, above the Porta di S. Spirito in the Trastevere. But the greater part of these more recent volcanic rocks have been deposited on dry land; the beds are in general horizontal: the deposits of Pozzolana or volcanic ashes, so extensively used for making mortar, belong to this period of subaërial volcanoes, the *tufa granolare* in which the Catacombs or early Christian cemeteries are hollowed out, and probably the more compact varieties of tufa known under the name of Peperino, quarried at Albano and Marino,\* and that which borders the Lago di Castiglione, the ancient Lacus Gabinus.

To this second period of volcanic action belong also all the modern craters in the vicinity of Rome, and the numerous masses of lava which appear in the shape of currents, protruded masses, or dykes.

*Craters.* — The most remarkable crater of the Latian volcanoes is the Monte Cavo, forming the highest point of the Alban range; the central opening at the summit now forms the so-called Campo d'Annibale (see p. 351). It is one of the finest examples of that species of volcanic vents called craters of elevation by the late celebrated Von Buch. Numerous masses of lava have protruded from its sides; at its base are several smaller craters, of which the lakes of Albano and Nemi, and the Val Lariaccia on its west side, are the most remarkable. Extensive currents of lava descend from the declivities of the Alban hills, one of the longest being that which can be traced from near Marino to the tomb of Cæcilia Metella on the Appian Way, giving off a branch which runs to near the Tiber at l'Acquacetosa, a short distance beyond the Basilica of S. Paolo. Another underlies the hill of Tusculum; a third forms the eminence on which Colonna is perched and a considerable extent of the country

around; a fourth protrudes under the hill on which Velletri stands; whilst several less extensive are cut through by the line of railway between Albano and Frascati. In the northern part of the Campagna we have the great crateriform depressions, now filled by the Lakes of Bracciano and Bolsena; and farther still, the picturesque elevation of craters given to the Lakes of Gabii and of the Solfatara are misnomers. That of Leprignano, which a few years ago burst forth, is of the nature of the Modenese and Sicilian Salses or mud volcanoes, being produced by a sudden development of carbonic acid gas through the subjacent tertiary strata.

There can be little doubt that all the existing volcanic openings were sub-aërial vents, and that, whilst those which vomited the earlier igneous deposits were submarine, and have entirely disappeared, those of the sub-aërial craters of the Roman Campagna have all the characters of volcanoes actually in operation on the surface of our continents.

To the mineralogist the volcanic rocks of the vicinity of Rome will furnish several interesting species of simple minerals. In the lava, so extensively quarried for paving stone in the quarries of Capo di Bove, a short distance beyond the tomb of Cæcilia Metella, he may procure pseudo-nepheline, gismondite, breislakite, meionite, &c.; and in the masses of pre-existing rocks imbedded in the *peperino* or tufa of Marino and Albano, many of the same simple minerals as are found in the dejections of the Fosso Grande on the declivity of Vesuvius — such as fine crystals of leucite, of lazulite, garnet, vesuvian, pleonaste, augite, meionite, nepheline, mica, and numerous fragments of compact and dolomitized limestone.

*Gaseous emanations, Mineral springs, &c.*, abound in the vicinity of Rome, and may be considered as one of the last or expiring efforts of volcanic action. The most remarkable now in activity are those called Solfataras, emitting carbonic acid and sulphur-

\* Professor Ponzi supposes, from the existence of fossil wood in the Alban peperino, that it has been the result of mud eruptions: its greater solidity may perhaps with more probability be attributed to subsequent gaseous emanations passing through it.



etted hydrogen gases; and when in contact with springs giving rise to those acidulated waters which abound round the capital. When rising through the purely volcanic rocks, these waters contain but a small quantity of mineral substances, whereas nearer to the limestone beds of the Apennines they are largely impregnated with calcareous matter, and have produced those extensive deposits of travertine or fresh-water limestone so abundant in many parts of the Campagna. The most remarkable of these springs are the small lakes of the Lago di Tartari and Solfatara near Tivoli (see pp. 324, 325); that they were formerly much more widely distributed is evident from the masses of calcareous incrustations found amongst the stratified volcanic deposits, as we see within Rome itself on the declivity of the Aventine towards the Tiber, and on the northern prolongation of the Monte Pincio between the Villa Borghese and the Ponte Molle. The mineral spring of the Acquacetosa, near the Ponte Molle, so much resorted to by the Romans in the summer, and of the Acqua Santa on the road to Albano, are the best known near the capital.

**DILUVIAL QUATERNARY DEPOSITS,**  
*Fossil Mammalia, &c.*—It is an extremely difficult point in the classification of the tertiary deposits around Rome to fix with certainty where those belonging to the Pliocene end, and those of the Post-Pliocene or Diluvial period commence. The upper portion of the former, consisting of beds of sand and calcareous gravel, appears to pass insensibly into those similarly composed, but characterised by the presence of scattered remains of fossil animals. As a general character, however, the diluvial deposits contain a greater proportion of debris of volcanic rocks. The best localities for examining them will be in the gravel-pits on the N. side of the Ponte Molle, where they form the line of elevations which extend from the ancient Via Flaminia on the rt. bank of the Tiber to the base of the range of Monte Mario, crossed by

the modern roads to Civita Castellana and to La Storta (the Via Cassia), and bordering on the N. the military exercising ground of the Farnesina. In this diluvial deposit, consisting of sands and gravel, are bones of the elephant (*E. meridionalis*), rhinoceros (*tichorinus*), hippopotamus, one or two extinct species of ox, horse, hog, and deer, with those of a species of *Felis*, very nearly allied to the lynx, which still lives in this country.

*Fossil Mammalia.*—The list in the preceding paragraph embraces nearly all the species of extinct quadrupeds that are found in the most modern geological deposits of the environs of Rome. There is one circumstance, however, which deserves to be more particularly noticed, the existence of two species of elephants, and of different geological ages; the one in the lower Pliocene marls, the other in the diluvial and contemporaneous volcanic deposits. The existence of the elephant in the lower part of the Pliocene is a recent discovery in the history of palæontology, having been found in the tertiary marine beds near Rignano at the foot of Soracte, where an undisturbed skeleton was dug out during the present year. The species appears to be the *Elephas antiquus* of Falconer. The second, or *E. meridionalis*, is remarkable for its colossal stature and the large dimensions of its tusks; its bones, scattered in the beds of diluvial sand and gravel, have seldom been found united; some of the largest have been discovered in the beds of fluviatile volcanic tufa on the declivity of Monte Verde, outside of the Porta Portese, and in the cuttings for the railway, beyond the latter, in the Monte delle Pichi, near la Magliana; it is very doubtful that the *Elephas primigenius*, so abundantly found in Northern Europe, has been yet met with in Central Italy.

**QUATERNARY POST-PLIOCENE DEPOSITS — ALLUVIAL FORMATIONS.**—The most remarkable deposits of this kind are those at the mouth of the

Tiber, and which will be noticed more particularly in describing the classical sites of that district, under the heads of *Excursions to Ostia, Porto, &c.* (pp. 391, 394). The *Isola Sacra*, which occupies an area of several square m., has been entirely formed within the historical period by the alluvium of the Tiber, and which is still encroaching on the sea at the rate of upwards of 12 ft. annually. The district of the Pontine Marshes is an immense quaternary deposit of a similar nature, extending from the base of the Volscian mountains on the E., and the volcanic region of Latium on the N., to the shores of the Mediterranean, and which is also extending from similar causes, and the banks of sand thrown up by the sea. A quaternary deposit of another kind consists of a loose and porous calcareous rock, which forms the plain parallel to the coast, nearly in the whole extent from Palidoro, on the road from Rome to Civita Vecchia, to Leghorn; it contains recent marine shells, and consists of a loose travertine and agglomerated sand, with extensive beds of gravel regularly stratified; it is quarried for building-stone between Palidoro and Palo, and beyond the latter forms the low land at the base of the hills of Cervetri and La Tolfra, as it does in the environs of Civita Vecchia; it is similar to that quarried so extensively behind Leghorn for the hydraulic works of the port; in some places it is seen as high as 40 and 50 ft. above the present sea level.

*Travertine* may, in general, be considered as a quaternary deposit, although some of it is contemporaneous with the last tertiary period, whilst others are still in a state of actual deposit. The most extensive masses of travertine exist near the base of the calcareous Apennines, and especially in the plain below Tivoli, and have furnished all that stone so extensively used in the ancient and modern monuments of Rome. In former times the action which produced it was much more active than at present, and, as already remarked, may be considered the expiring effort of the volcanic

agency in this part of Italy. The travertine seldom contains traces of other organic bodies than vegetables. The non-existence of animal remains may be attributed to the waters by which it was deposited containing in solution sulphuretted hydrogen gas, which rendered it unfit for animal life.

The geologist will find in the Museum of Mineralogy, at the University of La Sapienza (p. 271), a very extensive collection of the rocks and fossils of the hills within the walls of Rome, formed by the eminent geologist Brocchi, to illustrate his work '*Descrizione del Suolo di Roma*,' 1 vol. 8vo.; and a fine series of the simple minerals from Capo di Bove and Albano, forming part of the collection sold by Count Spada to the Roman government.

#### § 34. VILLAS.

"A few cardinals," says Forsyth, "created all the great villas of Rome. Their riches, their taste, their learning, their leisure, their frugality, all conspired in this single object. While the eminent founder was squandering thousands on a statue, he would allot but one crown for his own dinner. He had no children, no stud, no dogs to keep. He built, indeed, for his own pleasure, or for the admiration of others; but he embellished his country, he promoted the resort of rich foreigners, and he afforded them a high intellectual treat for a few pauls, which never entered into his pocket."

His taste generally descends to his heirs, who mark their little reigns by successive additions to the stock. How seldom are great fortunes spent so elegantly in England! How many are absorbed in the table, the field, or the turf!—expenses which centre and end in the rich egotist himself.”

*Villa Albani* (to be seen on Tuesdays, by an order, to be obtained at the palace of Don Vincenzo Colonna, near the ch. of Gesu, or through the Consul or a banker), a short distance on the rt. beyond the Porta Salara, built in the middle of the last century by Cardinal Alessandro Albani. The design was entirely his own, and was executed under his superintendence by Carlo Marchionni. “Here,” says Forsyth, “is a villa of exquisite design, planned by a profound antiquary. Here Cardinal Albani, having spent his life in collecting ancient sculpture, formed such porticoes and such saloons to receive it as an old Roman would have done: porticoes where the statues stood free upon the pavement between columns proportioned to their stature; saloons which were not stocked but embellished with families of allied statues, and seemed full without a crowd. Here Winckelmann grew into an antiquary under the cardinal’s patronage and instruction; and here he projected his history of art, which brings this collection continually into view.” At the French invasion under Napoleon the Albani family incurred the displeasure of the conquerors, who carried off from the villa 294 pieces of sculpture. At the peace of 1815, the spoils, which had been sent to Paris, were restored to prince Albani, who, being unwilling or unable to incur the expense of their removal, sold them, with the single exception of the Antinous, to the king of Bavaria. Notwithstanding these losses, the villa is still rich, being surpassed only by the Museums of the Vatican and the Capitol. Fortunately for the interests of art, the mansion did not suffer, as some others about Rome did, during the insurrectionary movements in 1849, and it therefore remains in all its beauty,

with its charming grounds, its sculptures, and other artistic treasures untouched. The objects of art are contained in the *Casino* and the *Coffee-house*, between which is an extensive parterre, or ornamental garden, laid out with great taste.

I. The Casino consists of a fine portico, decorated with columns of granite and cippolino, surmounted by a suite of rooms, and having on each side wings in the form of galleries, opening from as many vestibules, all of which are decorated with sculptures. There are no catalogues, but each object has its name attached, most of the determinations having been made by Winckelmann. Commencing with the *Portico*, the most remarkable objects in it are sitting statues of Julius Cæsar, Augustus, and Agrippina, and of another female, supposed to be Faustina. Statues in niches of Tiberius, Lucius Verus, Trajan, Marcus Aurelius, Antoninus Pius, and Hadrian; few, if any, of these statues have however their original heads. 2 altars with reliefs of a dance of the Hours and 3 fine basins in pavonazetto and cippolino marble. Of the many Hermes, that of Mercury with a Greek inscription is the most interesting. On the l. of the portico is (II.) the Vestibule or *Atrio* of the Caryatid, so called from a statue of a Caryatide, or Cane-phora, bearing on the back of the basket the names of the sculptors Criton and Nicholaus of Athens, who are supposed to have lived in the time of Augustus. From the vestibule opens the l. gallery, used as a conservatory, in which are placed a series of busts, the most remarkable being those of Alexander the Great, Scipio Africanus, Hannibal, Homer, and Epicurus; of the statues in the niches the most worthy of notice are—a male figure grasping a dagger, called Brutus without any reason, being probably a combatant in the arena; Venus; a Faun with fruit in his lion-skin covering, a Muse, and a handsome Vase, with dolphins for the handles. Returning through the great portico, on the rt. are a series of rooms forming the corresponding wing of the casino,

a vestibule, followed by the Conservatory, out of which opens a series of smaller rooms, divided off as follows:—1. *Atrio di Giunone* contains a statue of Juno and several busts. 2. A Faun and young Bacchus, in the centre a vase with Bacchanalian reliefs; Hermes of Euripides and Numa. The next room, 3. *Sala delle Colonne*, is paved with an ancient mosaic, and has a remarkable column of alabaster of the beautiful variety called *Fiorito*, found near the Navalia in the Vigna Cesarini. The sarcophagus which stands here, with reliefs of the marriage of Peleus and Thetis, has been pronounced by Winckelmann to be one of the finest bas-reliefs in existence; a circular altar with reliefs representing a triumphal dance; an Etruscan priestess; Livia as Juno sacrificing. 5th Room, or of the *Terracottas*.—Busts of Caracalla and Pertinax; a curious bas-relief representing Diogenes in a large jar receiving Alexander; a bas-relief of Dædalus and Icarus in rosso-antico; a colossal mask of a river-god; an ancient fresco representing a landscape; several interesting terracotta bas-reliefs, found in the grounds of the Villa Caserta, now the Convent of the Liguorini, on the Esquiline, the most remarkable being, the fitting out of the Argo; Latona and Artemis; a frieze of the Hours; Silenus in a bacchanalian scene, &c. 6th Room.—In the centre a large *tazza* with the Labours of Hercules, found near the temple of that demigod erected by Domitian on the Via Appia; Leda and the Swan; on the walls are several Roman inscriptions. 7th Room.—Small bas-relief representing Iphigenia in Tauris sacrificing Orestes and Pylades at the altar of Diana; an interesting mosaic of the inundation of the Nile; a bas-relief in Pavonazzetto marble of a bacchanalian feast; a bust of Lucius Verus. 8th Room.—A Faun in Parian marble; a statue of Apollo on a tripod; a repetition of the Faun of Praxiteles. This room opens on a terrace shaded with ilexes, leading to the *Bigliardo*, and on which are placed numerous sepulchral cippi. Over the door is a bas-relief, supposed

to represent a combat of Achilles. The *Bigliardo* is handsomely decorated with marbles, and has a few indifferent statues; it is generally closed. Returning to the great portico, from an oval vestibule of the casino opens a flight of steps leading to the 1st floor of the palace: in this vestibule are statues of Ceres and Isis, Bacchus and Hercules, and some colossal masks. At the foot of the staircase are a statue of Rome triumphant; and an ancient painting of two females, called Livia and Octavia, sacrificing to Mars; and as we ascend bas-reliefs of the death of the children of Niobe; a colossal mask in rosso-antico; and a large bas-relief of dancing peasants: 2 very curious bas-reliefs representing a poulterer's shop, on one of which are engraved, as a puff, some lines of Virgil: and over the side doors 2 fragments of friezes, supposed to represent the distribution of corn to the people by Antoninus Pius in honour of his wife, and a procession of draped females, called the orphan children of Faustina. APARTMENTS ON 1ST FLOOR.—1, *Sala Ovale*: in the centre a fine large *tazza*, with good bas-reliefs of a bacchanalian feast, where we see Hercules, with a satyr when his head is turned emptying the demigod's goblet. The statues round the room are the supposed Ptolemy by Stephanus; a Cupid bending the bow; Fauns; a Silenus; and a Mercury. On each side of the window are 2 very good columns of *giallo-antico*; and above a curious bas-relief of a race of children; in which are represented the *carceres* of a circus. The door on the rt. leads into the, 2, *Galleria Nobile*, a fine room, opening out of which are several smaller ones: the roof is painted by Mengs, and represents Parnassus with Apollo and the Muses; the walls are richly ornamented with marbles and mosaics, and have several bas-reliefs let into them, the most remarkable of which are Hercules and the Hesperides; Dædalus and Icarus; a male personage called Antinous holding a horse in front of a Corinthian portico; Alexander and Bucephalus; figures of Antoninus and Faustina, personifying Peace and

Rome. Over the principal entrance a bas-relief in the archaic style, representing a sacrifice, with a temple in the background: the figures sacrificing are those of Hebe, Diana, Venus, Apollo. In the 1st room on the rt. are Hermes of Socrates, Theophrastus, and Hippocrates, those of Socrates and Marcus Agrippa being the best; and over the chimney a very ancient bas-relief of Zeto, Antiope, and Amphion. In the 2nd room is a small collection of pictures removed from the Palazzo Albani, at Rome, the best of which are—*Perugino*, a painting in 5 compartments, representing the Adoration of the infant Saviour by the Virgin with saints, the Crucifixion, the Magdalen, and an Assumption, signed and dated 1491, consequently one of *Perugino's* early works. *Giulio Romano*, 2 compositions in water-colours of bacchanalian scenes. *Guido*, the head of an old man. *Titian*, small portrait of Paul III. *Luca Giordano*, 2 pictures of children. *Giorgione*, a good male portrait. *Tintoretto*, a Crucifixion. *Albano*, a small Holy Family. *Vanderwerf*, a Descent from the Cross. *Luca Signorelli*, the Virgin and Child, with SS. Lawrence, James, Sebastian, and the Donatorio, for whom the picture was painted; in the next room are *Domenichino's* cartoons for the paintings in the church of Sta. Maria della Vittoria; one by *A. Caracci*; and another of a Crucifixion, by *B. rocchio*. Returning to the *Galleria Nobile*, the 1st Room on the left contains the celebrated bas-relief of ANTINOUS CROWNED WITH THE LOTUS-FLOWER, found in the ruins of the Villa Adriana, and which Winckelmann has described with rapture: "as fresh and as highly finished," he says, "as if it had just left the sculptor's studio. This work, after the Apollo and the Laocoon, is perhaps the most beautiful monument of antiquity which has been transmitted to us." 2nd Room.—Four Etruscan sepulchral urns in alabaster; bas-reliefs, Hercules and Apollo contesting for the tripod; a series of bas-reliefs in an archaic or Etruscan style, of a procession of Mercury, Minerva, Apollo, and Diana; a sacrifice by Berenice, the wife of Ptolemy Evergetes; and of Leu-

cothea with young Bacchus and Nymphs. In the 3rd Room are some more cartoons by *Domenichino*. From this we enter the *Gabinetto* at the eastern extremity of the casino, which contains several fine specimens of ancient art: the bronze APOLLO SAUROCTONOS, considered by Winckelmann as the original statue by Praxiteles, described by Pliny—it was found on the Aventine, and has been much restored; a small bronze statue of Minerva; an ancient copy, also in bronze, of the Farnese Hercules; fine bas-relief of the Repose of Hercules, with a Greek inscription, and another supposed to be of the poet Perseus; a Diana in alabaster, with head and hands of bronze; a Canopus, probably of the time of Hadrian, with reliefs, in green basalt; a legless statue of Æsop, a fine specimen in Pentelic marble; a small one of Diogenes. In the remaining rooms have been placed several pictures of little interest, chiefly portraits, brought from the Palazzo Albani, and a series of indifferent tapestries from Flemish designs, executed at Rome.

The *Coffee-house*.—The second part of the Villa Albani consists of a semicircular portico, supported by columns of granite. Under the arcade are several statues, busts, and masks. Amongst the former, those most worthy of notice are Isocrates, Hortensius, Chrysippus, a veiled Caligula, Antisthenes, Balbinus, Hadrian, 2 statues of Caryatids, and others of Bacchus and Hercules. In the vestibule, leading from the portico to the Gallery, is a fine tazza in Egyptian breccia, with statues of Marsyas, Juno, Silenus. The *Gallery*.—Ancient mosaics form the pavement; statues of Juno and a nymph—on the pedestals on which they stand are ancient mosaics, one of which, found at Atina, near Arpino, represents the delivery of Hesione from the monster—the other, from Sarsina, in the Romagna; an Ibis with a serpent in rosso-antico; a handsome candelabrum; statues of Atlas bearing a Zodiac and its signs on his shoulders, with Jupiter in the centre; and of the Bona Dea with a Fawn; a large bust of Jupiter Serapis in red porphyry; and a Cupid concealed behind

a comic mask. *Egyptian Hall*.—In an open portico beneath the coffee-house have been arranged several Egyptian statues, one of the goddess Pascht, in black granite, and another, colossal, of Ptolemy Philadelphus; in the centre of the room is an elephant in the same material, true to nature, of the Asiatic species: several specimens of sculpture and inscriptions are let into the adjoining wall, which forms one of the foundations of the parterre. Near the entrance to the grounds on the l. is a marble pillar, supposed to have been a *Metu* from some circus.

The Villa Albani is now the property of the Count di Castelbarco, a Milanese nobleman, to whom it has descended as heir in the female line, on the death of the last prince, Cardinal Albani, secretary of state during the pontificate of Pius VIII.; it is most liberally kept up for the benefit and instruction of strangers visiting the capital. The view of the Sabine and Alban ranges from the upper part of this villa is very fine.

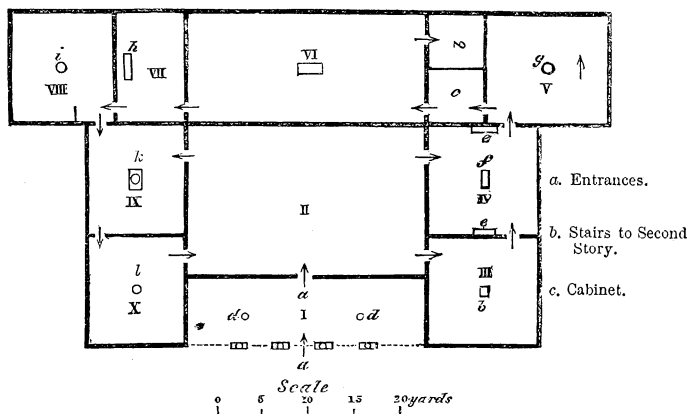
*Villa Borghese*, outside the Porta del Popolo, and extending to near the Via Salara; open to the public every day, after 12 o'clock; and the Casino, with its galleries of statues, on Saturdays, from 12 until 4 in winter and spring, and after 3 P.M. during the summer months. The Villa Borghese, one of the favourite resorts of the Roman people in summer, and the most convenient promenade for the upper classes and foreign residents at all seasons, had remained comparatively closed of late years, in consequence of the restorations and new laying out of the grounds, rendered necessary by the devastations committed, and the cutting down of the plantations during the siege in 1849. It has been recently reopened with increased facilities, and, during the winter and spring months, forms the most fashionable and agreeable of all the drives and walks round the capital. A French corps having succeeded in forming a lodgment on the range of heights extending from the Ponte Molle to the Porta del Popolo, and in the grounds of

the Villa Borghese itself, in 1849, the Roman Commission of Defence was obliged, from strategic considerations, to order the destruction of the trees extending on the slopes towards the city walls, to deprive the besiegers of a cover in case of their attacking Rome on this side. It is to be regretted, however, that the unjustifiable destruction of an aqueduct, for the less honourable motive of stealing the leaden pipes, was perpetrated by persons unconnected with the authorities, as well as other very extensive damage, and for which the noble owner has received no compensation. The Casino remained luckily untouched, as did the specimens of sculpture which it contains, although at one time it was proposed to remove the latter to the Vatican for the sake of security.

The principal attraction of the Villa Borghese is the *Casino*, formerly used as a summer residence, but now converted into a museum of statuary. It was erected by Card. Scipio Borghese, from the designs of Vansanzio, enlarged during the last century, and converted into a gallery of sculpture by the present Prince Borghese, under the direction of the eminent architect Canina, to whom also are due the interior arrangements, decorations, &c. The Borghese family formerly possessed a very rich collection of ancient sculpture found in excavating on their numerous possessions, and especially at Gabii, which were arranged here and in another casino close by called the Museum Gabinum. The most valuable of these were removed to Paris by Napoleon, for which an indemnity of 15 millions of francs was granted to Prince Borghese, but of which a large sum remained, as it still does, unpaid at the fall of the French empire. A great portion, therefore, of the present collection of the Villa Borghese has been made by the two last princes

The Casino consists of 2 floors, the rooms on the lower one being confined to ancient sculpture, those above to modern statuary and pictures. There

## PLAN OF GALLERY AT CASINO BORGHESE—GROUND FLOOR.



- I. Vestibule. *d, d.* Candelabras.  
 II. Salone.  
 III. Hall of Juno. *b.* Statue of Juno.  
 IV. Hall of Hercules. *e.* Amazon.  
 V. Hall of Apollo. *g.* Statue of Apollo.  
 VI. Galleria.

- VII. Hall of the Hermaphrodite. *h.* Statue of Hermaphrodite.  
 VIII. Hall of Tyrtæus. *i.* Statue of Tyrtæus.  
 IX. Egyptian Hall. *k.* Statue of Palæmon.  
 X. Hall of the Faun. *l.* Statue of Faun.

are catalogues for each floor, which will be lent to the visitor, upon application to the custode. I. The entrance is from a portico 70 ft. long, enclosed by an iron grating, under which are ranged—2, 11, 23. ancient candelabras; three mutilated bas-reliefs from the Arch of Claudius, which stood near the Piazza Sciarra; 14. a sarcophagus, with bas-reliefs of naval sports, with the representation of a harbour and a lighthouse.—II. Great Hall or *Salone*. This magnificent room, the ceiling of which, painted by Mario Rossi in the last century, represents the arrival of Camillus at the Capitol, is paved with ancient mosaics of gladiators and combatants in the amphitheatre, discovered in 1834, amongst the ruins of a Roman villa at la Giostra, near Torre Nuova, one of the Borghese possessions on the Via Prænestina. These mosaics are interesting for the costumes of the figures represented, and the animals they are combating—lions, tigers, panthers, oxen,

deer, buffaloes, and even the oryx antelope and ostriches. Many of the figures have their names annexed: a certain *Astacius* waves a flag over his fallen antagonist *Astinus*; another, designated as *Alumnus* Victor, holds up in mark of triumph the bloody knife which he has just drawn from the mortal wound inflicted on his adversary. As a work of art this mosaic has little pretensions, and dates probably from the latter part of the 3rd century. It is supposed, like a somewhat similar one discovered in the Thermæ of Caracalla and now in the Lateran Museum, to have decorated the gladiators' unrobing-room in the Roman villa above mentioned. The principal specimens of sculpture in the Salone are—1. a statue of Diana; 5. the colossal bust of Juno; and 3. another of Isis; 4. a colossal dancing faun; 7. a statue of Tiberius; 9. Augustus; 11. a statue of Bacchus, forming part of a group of that divinity and Ampelus; 15. a colossal figure

of Bacchus; a statue of Caligula; 14 and 16. colossal busts of Hadrian and Antoninus Pius.—Bas-reliefs of young Bacchus and Pan, beneath No. 11; and the large alto-relievo of Curtius leaping into the gulf. The busts of the 12 Cæsars, in coloured marble, are modern, as well as the medallions on the pilasters; the frescoes of animals on the roof are by Peters. Opening out of the Salone on the rt. is *Room III.*, the *Sala di Giunone*, so called from the statue of Juno Pronuba (*b*), which stands in the centre, discovered in a Roman villa near Monte Calvi, at the 32nd mile on the Via Salara: the other statues are, 3. Urania; 9. Leda and the Swan with Cupid; 4. Ceres; 5. a Venus Genitrix; 20. an interesting bas-relief, discovered at Torre Nuova, representing the birth of Telephus; 11. an archaic bas-relief of Cassandra. The paintings of the roof are by De Angelis; that in the centre representing the Judgment of Paris.—*Room IV.*, called the *Sala di Ercole*, from the many sculptures relating to Hercules which it contains. The group in the centre is that of a combating Amazon (*f*); 2 bas-reliefs (*e e*) (3, 4, 17, and 18), which formed the sides and covers of sarcophagi, of the Labours of Hercules; another sarcophagus, with, 10. a bas-relief of Father Ocean surrounded by Sea Nymphs; 21. a statue of Venus, not unlike that of the Capitol; several statues, and, 6. a gigantic bust of Hercules; one, 5, representing Hercules in female attire with a distaff.—*Room V.*, or *Camera di Apollo*. This room, decorated with columns of Egyptian granite, has paintings of Apollo and Daphne, by Angeletti; of the Valle of Tempe, by Moore; and of Apollo and Diana, by Labruzzi: in the centre is, 1. a statue of Apollo (*g*); and round it others of the Muses. 3. A bust of Scipio Africanus; 4. A statue of the Metamorphosis of Daphne into a laurel-tree; 6. A good torso of a Venus; 7 and 11. Busts of Bacchantes; 8. A statue of Melpomene; 10. of Clio; 19. A sitting figure of Anacreon, from Monte Calvi; 14. A colossal bust of Lucilla, wife of Lucius Verus; 16. Erato; 18. Polymnia. A narrow passage (*c*) leads to *Room*

VI., the *Galleria*, or Great Gallery, a magnificent hall, 60 ft. long, opening on the garden, decorated with paintings by Marchetti and De Angelis. The story of Galatea is painted by the latter. 2 columns and the pilasters are in oriental alabaster; the medallions by artists of the last century. The series of busts, in porphyry, of the 12 Cæsars are modern. The red porphyry urn is said to have been brought from the Mausoleum of Hadrian. 32. A bronze statue of Geta in his youth.—*Room VII. Gabinetto*, or of the *Hermaphrodite*. 7. The statue (*h*) of that fabulous creation, was found near the ch. of Sta. Maria della Vittoria, with that of the same subject now in the Louvre. 3. A statue of a Faun or Satyr; 6. Bust of Titus; 9. Bust of Sappho; 11. A copy in marble of the bronze statue of the shepherd Martius in the Palazzo dei Conservatori at the Capitol; 10. A bust of Tiberius; 13. A bust of Corbulon; 15. A headless statue of a youth, supposed to be Ilo, of fine workmanship, discovered in 1830 near Mentana, the ancient Nomentum. The ancient mosaics on the floor, representing fishing scenes, were found near Castel Arcione, on the road to Tivoli, and are interesting as showing that the mode of fishing with a round or cast net was exactly the same as is now practised on the banks of the Tiber.—*Room VIII. Camera di Tirteo*, formerly called *della Candelabra*, the candelabra having been lately removed to the Vestibule to make room for—1. the statue of Tyrtæus (*i*), now in the centre of this apartment. The Borghese Gladiator, one of the finest statues in the Louvre, formerly stood here. The paintings, by Pecheux and Thiers, represent the Death of Milo, Polydamas, and Theseus. Of the other statues the most remarkable are—2. Minerva Poliag; 4. Apollo in a toga, with a griffon and a tripod; 5. A colossal bust of Lucilla; 7. A triple Caryatid or Canephora; 10. Leda and the Swan, discovered near Frascati in 1823; 15. Æsculapins and his son Telesphorus.—*Room IX.*, or *Camera Egizziaca*. In the centre stands a mar-



ble group of a boy on a dolphin (*k*), trying to force open its mouth, and called Palæmon, son of Alamos and Iuo; 3. Isis; 4. Paris; 8. Ceres in black marble; 10. A modern statue of a Gipsy, in bronze and marble; 19. A colossal bust of Hadrian; 20. An indifferent statue of a Venus.—*Room X. Camera del Fauno*. 1. The fine statue of the Faun in the centre of this room was discovered in 1832, with several others purchased by P. Borghese, in the ruins of a Roman Villa at the 32nd mile on the Via Salara. 2. Statue of Ceres; 3. Mercury *Livianus*, or inventor of the lyre; 4. Colossal Satyr; 8. Copy of the Faun of Praxiteles; 9. Pluto; 14. Sitting statue of Perianther. Busts: 6. of Seneca; 7. of Minerva Gorgolapha, or with the head of Medusa on her helmet. 19. Group of Bacchus and Libera.

The *Upper Story* is reached from the *Galleria* at *b* by a winding staircase, and is entered by—*Room I.*, or the *Galleria*. The frescoes on the ceiling are by Lanfranco; the Landscapes on the side-walls by Hackaert and Marchetti. The three principal groups of statues in the centre are by Bernini, and represent, 2, Æneas carrying off Anchises, one of the artist's earliest works, said to have been executed when he was only 15 years old; 1, Apollo and Daphne, when he was in his 18th year; and, 3, David in the act of slaying Goliath, one of Bernini's finest works, executed in the short space of seven months. The several marble vases are modern.—*Room II. Camera dei Ritratti*. 1, The bust of Paul V. by Bernini; 27, the portrait of Marc Antonio Borghese, father of that pope, by Guido; 1, that of Paul V., by Caravaggio; the bust of Card. Scipione Borghese is also by Bernini. The numerous other family portraits here are of little interest as works of art. Opening out of this room is one painted with architectural subjects by Marchetti; and beyond the latter a cabinet, on the ceiling of which is a good, although not very chaste, painting of a Satyr, Cupid, and sleeping Venus, by Gagnereau, called also Jupiter and Antiope.—*Room V. Camera della Venere Vincitrice*, so called from the, 1,

statue of Princess Pauline Borghese, sister of the first Napoleon, by Canova, who has represented her as Venus Victrix. She was one of the most beautifully-elegant women of her day. The bas-reliefs over the four doors, in *giallo-antico*, by Pocetti, represent—2. Jupiter and his Eagle; 3. Venus and Cupid; 6. Paris; 7. Apollo. The statues, 4 and 5. of Venus and Paris are by Penna. The paintings of Helen and Paris, the Death of Achilles, the Departure of Helen, on the walls, and those on the ceiling, are by Gavin Hamilton, an English artist settled in Rome in the last century. The Presentation of the Infant Paris to Hecuba, in the octagon above the central window, is one of the earliest works of Camuccini.—*Room VI., Camera di Orizzonte*, has its walls covered with pictures, painted by Bloemer, of Antwerp, called *Orizzonte* by the Italians. The sculptures on the chimney-piece, in rosso-antico, of a bacchanalian procession and sacrifice are by A. Penna; and the modern statue of a Bacchante playing on the lyre, with a Cupid, by Tadolini. On the opposite side of the Casino, and on the same floor, are 2 rooms containing a number of indifferent pictures, amongst which, several of animals by Peters; a San Marino, by Pompeo Battoni; a representation of a tournament at the Vatican, in the presence of the pope and his court, is interesting for the costumes, and for the view of St. Peter's, then in progress, when the raising of the dome had only been commenced; and an indifferent modern statue of Diana by Cavaceppi.

In the upper part of the grounds was situated the Villa Olgiati, better known by its traditional name of the *Casino of Raphael*. It consisted of 3 rooms decorated with frescoes, arabasques, and medallions, in which Raphael's beauty of design was combined with the most delicate fancy. They were fortunately removed to the Borghese Palace before the events of 1849 (see p. 245), when the casino was demolished. The fresco, doubtfully attributed also to Raphael, of the Rape of Helen, was removed before the Casino came into

Prince Borghese's possession, and is now in the Campana collection: it is well known, as being frequently reproduced, entire or in part, on the earthenware of Urbino and Gubbio. In another part of the park is a fac-simile of a small Roman temple dedicated to Faustina, the peristyle of 2 granite columns with their ancient Corinthian capitals, and with copies before it of the Greek inscriptions, now at the Louvre, found in the Villa of Herodius Atticus, on the Via Appia.

*Villa Ludovisi*, was founded by Card. Ludovisi, the nephew of Gregory XV., and is now the property of the prince of Piombino, of the Buoncompagni family, the descendant also of the Ludovisis, with whose order it may be seen on Thursdays, during the winter and spring, when not inhabited by the family. The grounds, which are very extensive, reaching from the Porta Pinciana to the Porta Salara, include a portion of the Gardens of Sallust. They contain 3 casinos. The largest, on the l. of the entrance, built from the designs of Domenichino, has nothing worthy of notice in the interior; it is inhabited by the younger members of the family. The 2nd casino, on the rt., contains a rich collection of ancient sculpture, arranged in two rooms on the ground floor, with good catalogues for the use of visitors.—*Room I.* The principal objects in this hall are statues of Æsculapius, Apollo, the bearded Hercules, Venus, Antoninus Pius, Mercury with a youth placing a wreath on his head; busts of Claudius, Julius Cæsar, Vespasian, and Antinous; Hermes of Victory, Minerva, Theseus, and Hercules; 34. A bas-relief of the rape of Europa; a fine theatrical mask in rosso-antico; 9. The sitting statue of a Senator, with the name of the sculptor, Zeno, on the drapery.—*Room II.* Containing, 1. the fine group of the sitting Mars with a Cupid at his feet, found within the precincts of the Portico of Octavia, and restored by Bernini; another of Apollo and Diana; a third of Pan and Syrinx; a statue of Cleopatra; a sitting gladiator; statues of Hercules, Bacchus,

Mercury, and Agrippina; 7. The celebrated group considered by Winckelmann to represent Orestes discovered by Electra, bearing the name of a Greek sculptor, Manelaus son of Stephanus; 9. A fine statue of a Satyr, the torso and legs alone ancient; 23. Good statue of Marcus Aurelius; 26. A torso, supposed to be of Bacchus; 30. A statue of Bacchus; 28. The group called Pætus and Arria, or the Gaul slaying his wife, considered by Winckelmann to represent Canace receiving the sword sent by her father Æolus; 34. A colossal figure of the Venus of Cnidos; 41. The fine colossal head known as the Ludovisi Juno; 43. Bernini's group of Pluto carrying off Proserpine; 44. A bust of Hygeia; a colossal Minerva, by Antiochus of Athens; 51. A bronze bust of Julius Cæsar; 54. The sitting statue of a Hero. In the *Casino of the Aurora*, occupying the highest part of the grounds, and inhabited by the family in May and June, is the celebrated fresco, by *Guercino*, representing Aurora in her car driving away Night and scattering flowers in her course. In one of the lunettes is Day-break, represented as a youth holding a torch in one hand and flowers in the other. In another opposite is Evening, as a young female sleeping. In one of the adjoining rooms are 4 landscapes in fresco, with a circle of angels in the centre; 2 painted by *Domenichino*, and 2 by *Guercino*; and in another some very beautiful groups of Cupids, by T. Zuccherò. On the ceiling of the upper saloon, over the Hall of the Aurora, is a fine fresco of Fame, accompanied by Force and Virtue, also by *Guercino*; from the terrace on the roof opens one of the most extensive panoramas over Rome and the adjoining Campagna. The garden contains many statues, antique marbles, and other sculptures; among which are a Satyr attributed to Michel Angelo; a very fine Sepulchral Urn, with high reliefs of a combat between Romans and some barbarous nation; and opposite the entrance gate a colossal block of Egyptian granite, on which is supposed to have stood the

Sallustian Obelisk (p. 85); it measures 323 cubic feet, and weighs nearly 25 tons; it was found within the precincts of this villa. The grounds are tastefully laid out in pleasure-grounds, and well pierced with drives and alleys of box, evergreen oaks, and cypresses: near the entrance, on the l., are two gigantic specimens of the *Platanus orientalis*, amongst the largest that exist of this tree.

*Villa Lante*, on the Janiculum, built from the designs of Giulio Romano, contained 4 rooms painted in fresco by *Giulio Romano* and his scholars. These frescoes have been removed to the Palazzo Borghese. As the villa has been converted into a convent of the nuns of the Sacré Cœur, it is closed except to ladies.

*Villa Madama*, on the eastern slopes of Monte Mario, about  $1\frac{1}{2}$  m. from the Porto del Popolo. This interesting villa derives its name from Margaret of Austria, the natural daughter of Charles V., who married Alessandro de' Medici. It became the property afterwards of Ottavio Farnese, duke of Parma, and now belongs to the king of Naples, but has long remained untenanted. It was built by Cardinal Giulio de' Medici (afterwards Clement VII.) from the designs of Raphael. The villa consists of a beautiful *loggia*, opening on a terrace garden, and richly decorated with paintings by *Giulio Romano* and *Giovanni da Udine*: the central cupola of its vault is particularly beautiful, especially its frieze in fresco of griffons, and the white reliefs upon a blue ground on the pendentives. In two rooms on the E. side of the building are some good frescoes; those forming the frieze round the large hall and the ceiling, representing Apollo and Diana in their chariot, with birds and animals, are by *Giulio Romano*. These frescoes are engraved in Grüner's work on 'The Architectural Decorations of Rome during the 15th and 16th Centuries.' A road opening out of that connecting the Ponte Molle with the Porta Angelica leads to the Villa Madama, which can

now be visited, the family of the gardener of the neighbouring grounds residing in it. The house is better cared for than it formerly was, and the beautiful *loggia* enclosed in glass. From the terrace opening out of the great hall there is a lovely view over the plain of the Tiber, the N. part of the city, and the Sabine Mountains. On the summit of the hill above is the *Villa Mellini*, until lately belonging to the Falconieri family. The view from the terrace in front is highly interesting, and may be enjoyed for a small fee to the custode; it commands not only the modern city and many of the ancient monuments, but the immense plains of the Campagna from the Sabine hills to the sea-coast (see p. 301).

*Villa Massimi*, formerly *Giustini-ani*, near the Lateran, remarkable for its interesting frescoes illustrating the chefs-d'œuvre of Dante, Ariosto, and Tasso, by modern German masters. The first room contains subjects from the Divina Commedia, by *Koch* and *Ph. Veit*; the subjects of the 2nd, by *Schnorr*, are from the Orlando Furioso; those of the 3rd, by *Overbeck* and *Führich*, are from the Jerusalem Liberata.

*Villa Mattei*, on the Cælian, now belonging to a confraternity of foreign nuns, and, being converted into a convent, is closed to male visitors. The grounds command splendid views—that of the Alban hills, with the aqueducts of the Campagna and the walls of Rome in the foreground, is, perhaps, unsurpassed; the view over the baths of Caracalla and the Aventine is also very fine. Several specimens of ancient marbles are placed in different parts of the grounds, many of which have been found on the spot; of the latter, on each side of the fine alley of ilexes, two pedestals of statues dedicated to Marcus Aurelius by the officers and soldiers of the 5th cohort of the Vigili, who were stationed here; their names are all inscribed on them. The principal interest of the Villa Mattei is from its situation and the magnificent views from its

grounds. The wall of Servius Tullius encircled the part of the Cælian on which the Villa Mattei stands, and the modern bastion, raised by Paul III. at its extremity, rests upon the ruins of these more ancient defences.

*Villa Medici.*—This fine villa, the seat of the French Academy, and the property of the French government, was built by Cardinal Ricci, of Montepulciano, from the designs of Annibale Lippi, with the exception of the garden façade, which is attributed to Michel Angelo. It was subsequently enlarged by Card. Alessandro de' Medici, prior to his being elected Pope as Leo XI. The situation is one of the finest in Rome, and the grounds of the villa are nearly a mile in circuit. The villa contains a fine collection of casts, and in the garden is a colossal statue of Rome. The French Academy, founded in 1666 by Louis XIV., was established in this villa in the beginning of the present century; an annual exhibition of pictures by French artists takes place here every year in May. The gardens have been liberally opened to strangers of late years, a great advantage to the foreign families residing about the Piazza di Spagna. Upon the walls of the palace towards the garden are several interesting fragments of ancient sculpture, amongst others a curious relief of H. Coccles on the Sublician Bridge.

*Villa Mellini*, on the summit of the Monte Mario, about a mile from the Porta Angelica by an excellent carriage road: it having lately changed hands, to see the grounds an order from the new owner is necessary. It was built by Mario Mellini, from whom the hill on which it stands derived its name. It is placed in one of the finest situations about Rome, its great attraction being the magnificent view it commands over the city, the Campagna, and the distant mountains. The casino offers little interest, except for the view from the Belvidere on its summit. The Monte Mario is an interesting point in a geological point of view, being com-

posed of beds of the tertiary marine strata clays and sands, on which rest those of volcanic tufa. The marine beds, especially those of gravel and sand, are rich in fossil shells of the Subapennine or Pliocene period, more than 300 species having been obtained from this locality; the best points where they can be procured are on the slopes toward the Tiber, behind the Villa Madama, and along a path leading through oak woods, and particularly in the ravine which opens into the meadows of la Farnesina, now used as a military exercising ground, and at its N.W. extremity.

*Villa Negroni*, or *Massimi*, near S. Maria Maggiore, formerly one of the most beautiful villas within the walls of Rome. It is now let, after having been long deserted, and its extensive grounds are converted into kitchen-gardens. The famous agger of Servius Tullius may be traced through a great portion of this villa. The mound on the upper part of it, planted with cypresses and cedars, commands one of the most extensive views of ancient and modern Rome. Nearly all the antique statues and marbles which have been dug up at various times within the precincts of this villa are now dispersed.

*Villa Palatina*, formerly the Villa Spada, and now converted into a convent of French nuns, and therefore closed to visitors. The remains of the Palace of the Cæsars, still visible in the grounds of this interesting villa, and the Casino, painted by Giulio Romano, have been already noticed. The gardens are prettily laid out, but the house—half Chinese, half Gothic—offers a singularly disagreeable contrast with the classic scenery and ruins by which it is surrounded. The entrance is from the street leading from the Arch of Titus to the ch. of San Bonaventura, and close to the latter.

*Villa Pamfili-Doria*, entered by a gate about  $\frac{1}{2}$  m. beyond the Porta S. Pancrazio, the most extensive villa on this

side of Rome, the grounds exceeding 4 m. in circuit. It was presented by Innocent X. to Olimpia Maidalchini, the wife of his brother, in 1650, and was arranged from the designs of Antinori and Algardi. The grounds, which are most liberally thrown open at all hours and seasons to the public, even when the family resides there (May and June), are laid out in gardens, avenues, terraces, and plantations, among which the lofty pines, which form so conspicuous a feature in all views of Rome on this side, add considerably to the beauty of the spot. The fountains and cascades are in the fantastic style of the last century. The *Casino* was also built by Algardi. In 1849 the casino and the grounds of the villa were occupied by the republican troops of Garibaldi, who maintained his position here for many weeks against the whole power of the French army. The advantages of the situation soon made it essential to the success of General Oudinot's operations that the Romans should be dislodged, and, after having been taken and retaken several times, the casino and its grounds were finally occupied by the French troops. Some portions of the building suffered during these operations, but have since been completely restored, the loss falling entirely on the owner. During the frequent struggles between the contending armies on this spot, several men fell on both sides; and it is needless to say that the gardens, fountains, statues, and other edifices, were seriously injured. From the side of the grounds overlooking St. Peter's we have a better view perhaps of the flank of the basilica than can be obtained from any other place. The columbaria and tombs discovered in these grounds mark the line of the ancient Via Aurelia. The most complete columbarium, a very large one, and surrounded by several smaller, is immediately behind the Casino; it also suffered during one of the last combats in 1849, by the fall of its walls; it contains some hundred urns, but few inscriptions; and is considerably below the surface. Near it has been recently

erected a semicircular church decorated with ancient Corinthian columns for the use of the family, and communicating with the casino by a subterranean passage, and on the opposite side a Swiss cottage and dairy; the former tenanted by the junior members of the family. A handsome monument to the French who fell in the sanguinary struggles about the villa has lately been raised, with much good feeling and taste, by Prince Doria, at the extremity of one of the great avenues of evergreen oaks; it consists of an octagonal temple, having a statue of the Virgin on its front, crowned by a canopy supported by 4 white marble Doric columns, with the names of several of the dead who lie beneath inscribed on the pedestal. The popular name of *Belrespiro*, given to the Villa Pamfili by the Romans, can allude only to the delightful variety of its scenery, not to the salubrity of its air, as the park is uninhabitable from malaria in July and August. The injuries sustained by the casino and grounds of the Villa Pamfili during the military operations of 1849 were very great, principally during the occupation of Garibaldi; but those acquainted with the locality will be glad to learn that the beautiful groups of pines still remain standing, except where age has thinned these picturesque giants of the Roman landscape. Nearer the Porta di San Pancrazio, the villas of the Vascello, Valentini, and of the Quattro Venti, being nearer to the walls, and exposed to the fire and the frequent sorties of the besieged, were reduced to an irremediable state of ruin. The two latter have been since purchased by Prince Doria, and a part of their grounds added to the Villa Pamfili, forming a new and more appropriate approach from the Porta di San Pancrazio to that most beautiful resort so generously thrown open to all comers. An ancient paved way has been discovered near the Orangery of the Villa Pamfili, which is supposed to have been a cross-road from the Via Aurelia to the Via Vitellia.

## § 35. CATACOMBS.

A review of the Pagan and Christian monuments of Rome would be incomplete without a brief notice of those subterranean excavations which served as places of refuge and of worship to the earliest followers of our faith during the persecutions they had to suffer under the predecessors of Constantine, and of repose after death to so many thousands, from the earliest period of Christianity to the 6th cent. of our era.

It is not easy to fix the origin of the name of *Catacomb*, now generally applied to all these excavations; it appears to have been first employed in the 7th cent. to designate a limited space or vault beneath the Basilica of St. Sebastian, on the Appian Way, *ad Catacumbas*, where the remains of St. Peter and St. Paul were deposited when recovered from certain Greeks who were carrying them off by stealth to their country. Its general application, however, to all these Christian sepulchres, was only at a much later period, for we find these caverns of Christian resort and interment universally designated, in the Acts of the Martyrs and early fathers of the Church, as *Cemeteries*, or *Places of Repose*.

The Catacombs are distributed in considerable numbers—about sixty in all—in every direction outside the walls of the city. It is very doubtful that any exist within the precincts of modern Rome, or inside of the Aurelian wall, much less of the more ancient recinct of Servius Tullius, a circumstance easily accounted for by the strict observance of the enactment of the 12 Tables which forbade intramural interment, and by the secrecy which the early Christians were compelled to observe, in resorting when alive, and conveying the remains of their brethren

when dead, to these places of retirement and repose.

A very erroneous explanation of the origin of these subterranean cemeteries has been long entertained, that they were originally *Arenariæ*, or sandpits, from which the Romans extracted that peculiar variety of volcanic ashes called *Arena* by the ancients and Pozzolana by the moderns, so extensively used in the composition of their mortars. A more careful examination of the several catacombs now scarcely permits of attributing any portion of those used for interment to such an origin; but on the contrary, renders evident that they were formed expressly for the purpose we now see them used, and in no ways connected with the *Arenariæ*, except, when lying beneath these Pagan excavations, the latter were converted into passages leading to them, and of which we shall see a remarkable example in the Catacombs of Sant' Agnese (p. 306).

In order to understand the mode of excavation employed, it will not be out of place to inform our readers how the region about Rome in which the catacombs are situated is mineralogically constituted. The more immediate surface of the Campagna consists of volcanic rocks, and in the part which more particularly interests us, as connected with the catacombs, and on the l. side of the Tiber, almost exclusively so. These volcanic rocks are, however, of different natures and ages; the most ancient a rather compact conglomerate, called *tufa lithoide* by the local writers, the most ancient deposit of the Latian volcanoes, and still extensively employed as building-stone; and of incoherent dejections of ashes and scoriæ, which, lying on the former, constitute, with a few currents of solid lava, a great portion of the surface of the Campagna. It is in the second deposit, which often solidified from having been deposited under water, and called *tufa granulare*, that nearly all the Catacombs have been excavated, its dry and porous nature rendering it easy of being hollowed out, whilst it afforded a comparatively healthy retreat for the living who frequented them. The pozzolana above referred to generally forms insulated

deposits, rarely of considerable extent, in the tufa granulare.

The Catacombs consist of an immense net-work of subterranean passages or galleries, generally intersecting each other at right angles, sometimes tortuous, more rarely diverging from a centre, as may be seen in those near S. Lorenzo fuori le Mura. These galleries vary in length and height; in general they may be stated to be 8 ft. high by 3 to 5 ft. wide; the roof is either horizontal or slightly vaulted, and seldom requires any other support than its walls in the tufa, in the sides of which are excavated the sepulchral *loculi* or graves, forming tiers above each other. These graves are irregular in size, persons of all ages being interred close to each other, as well as in depth, sometimes being destined to contain a single corpse, in other cases two or three. The average number of graves in each tier is about 5, and their length 8 ft., and when undisturbed are found closed with marble slabs or tiles, on which inscriptions and Christian emblems are often cut or painted. Besides these *loculi* confined to the walls of the galleries, wider spaces called *Arcisolia*, consisting of an arch over a grave, or a sarcophagus hollowed in the tufa, are frequent, forming a kind of small apse over the place where the body was deposited. A third class, in the shape of sepulchral chambers, surrounded with *loculi* and *arcisolia*, occur at intervals, and which have often also been converted into family vaults and places of worship: to these the name of *Cubicula* has been applied. A fourth description of crypts or chapels of larger dimensions were destined for places of meeting and worship.

Very exaggerated notions have been entertained as to the horizontal extent of the Catacombs, even to supposing them to reach as far as Tivoli on one side and to Ostia on the other; from the most accurate surveys made of late years, it is now certain that most of them form insulated systems of excavations, having an inconsiderable lateral extent and seldom communicating with each other. About sixty have been enumerated on either side of the Tiber,

most within a circle of 3 m. of the modern walls, the farthest removed being that of St. Alexander, about 6 m. on the Via Nomentana.

An attempt has been made to calculate the number of Christians deposited in these early cemeteries by the number of graves which exist within a given area in those already explored; but as the knowledge possessed of the extent of galleries in each is very incomplete, the results deduced from such calculations are very unsatisfactory, amounting to little better than guess-work. Padre Marchi, who has paid more attention to Christian archæology than any living author, supposes that each cemetery contains 100,000 graves, and, there being sixty in all, it would follow that up to the end of the 6th cent., after which the Christians enjoyed liberty of worship and of interment for their dead above ground, the number deposited in the Catacombs would amount to six millions. As to the age of the Catacombs, some date soon after St. Peter's martyrdom, but by far the greater number subsequent to the first cent. and a half; they were often repaired during the middle ages, when they became the resort of penitents to the tombs of the martyrs and early popes.

Many of the crypts or *Cubicula*, originally family vaults, were subsequently converted into places of worship, and may be considered as anterior to the time of Constantine: it was only after the conversion of that Emperor to Christianity that its rites were permitted to be celebrated in public, but long afterwards, from the sanctity of the localities, these *Cubicula* continued to be resorted to for devotional purposes.

It was in later times that oratories and churches were erected over the entrance of the principal cemeteries, with more convenient means of access in the form of stairs. Several of these churches have been subsequently amongst the most celebrated in and about Rome. St. Peter's was erected over the cemetery of the Vatican, St. Paul's over that of Santa Lucina, St. Sebastian and San Lorenzo over those of

S. Hypolitus and S. Cyriaca, and the beautiful basilica of S. Agnese over the catacomb in which that virgin martyr was interred.

Although the greater number of the Christian dead were deposited in Loculi, Arcisolia, or Cubicula, a few were placed in marble urns decorated with Christian emblems; some of these sarcophagi may be still seen *in situ*, and others in the Christian Museum at the Lateran, although it is probable that the greater number of the latter were in the churches at the entrance of the Catacombs, or in the vestibules of the basilicas subsequently erected on their sites.

The history of the Christian cemeteries about Rome has occupied a good deal of attention of late years. They were for the first time most thoroughly explored by a Maltese named Bosio; his researches being published after his death in a ponderous folio,\* which contains a detailed description of most of the catacombs then known, with good ground-plans and copies of their paintings and inscriptions. The perusal of this work will well repay those interested in Christian archæology. It is only, however, during our own times that this branch of antiquarian research has been resumed in a really scientific manner, and with the view of connecting the early Christian paintings and sculptures with the history and ceremonies of the primitive Church: for this we are indebted in a great measure to Father Marchi, a learned Jesuit, the most accurate modern interpreter of early Christian archæology. His work† is a model of learning and diligent research; it is to be regretted that circumstances have prevented his following it up as was intended with a description of the immense number of inscriptions, sculptures, paintings, &c., which exist in the Museums of the Vatican, of the Lateran, Collegio Romano, &c. A

French work on a magnificent scale has been recently published under the patronage of the Académie des Inscriptions, and at the expense of the Imperial Government, on the Roman Catacombs, by Mr. Perret; \* it contains copies of many of the inscriptions published by Bosio, and of the most remarkable paintings discovered in them: it is to be regretted that the latter have been too artistically worked upon, to give them a degree of pre-Raphael-like beauty which does not exist on the originals, thus depriving them of much of their primitive interest and rude artistic character. Following in the steps of Padre Marchi, his pupil Cav. de Rossi, an eminent Roman scholar, is now engaged, under the patronage of Pius IX., in preparing for publication a complete collection of all the Christian inscriptions, extending to the end of the 6th cent., amounting to upwards of 10,000. The works of Gerbet, Gaume, Raoul, Rochette, &c., in French, of Maitland and Macfarlane in English, are compiled from Italian sources, and have little pretensions to originality. A useful, and, as far as its limited size permitted, a very accurate little work† upon the Roman Catacombs has been lately published by the Rev. Spencer Northcote, a Catholic clergyman, who has made them the subject of his studies during a prolonged residence at Rome; his book is by far the best we have seen on the Christian cemeteries round the Eternal City, and its museums of early Christian art, and will prove a valuable manual to those who take an interest in this branch of archæology. Cardinal Wiseman's *Fabiola* contains much useful information on the Catacombs, mixed up with a great deal of fiction: although it cannot serve as a Guide, the elegant style of its author, and his extensive knowledge on the history of the early Church, will render its perusal interesting after visiting the sacred localities referred to in its pages. Connected with

\* La Roma Sottoranea di Antonio Bosio 1 vol. folio. Roma, 1632.

† Monumenti Primitivi delle Arte Christiane, nella Metropoli del Christianismo, designati ed illustrati, in 4°. Roma, 1844-45. The work, with its 70 plates, is confined to the topography and architecture of the catacombs.

\* Les Catacombes de Rome, par Louis Perret. 6 vols. folio. Paris, 1852. 1853.

† The Roman Catacombs, or some Account of the Burial-place of the early Christians in Rome, by the Rev. J. Spencer Northcote, 1 vol. 12mo. London, 1857.



the Catacombs, the work of Father Garucci now in progress of publication, on the minor monuments, utensils, &c., of the early Christians, and discovered for the most part in these cemeteries, will prove a valuable addition to this department of antiquarian research.

The catacombs are placed under the jurisdiction of the Cardinal Vicar of Rome, assisted by a Board of Sacred Archæology, of which Father Marchi and Cav. de Rossi are the mainsprings. Except for those of St. Sebastian, which are at all times accessible, a special permission to visit the others must be obtained at the Cardinal Vicar's office, in the Via della Scrofa, where it is always very obligingly granted on application to the Secretary of His Eminence, or it may be obtained through the managers of Piale's or Spithover's Libraries. These permissions are generally issued for the Catacombs of S. Agnese, S. Callisto, and SS. Nereo and Achilleo, all situated in the same neighbourhood, and are only available for Sundays; the custodes will in general procure the necessary lights, for which a small gratuity will be expected. Persons who wish to examine the Catacombs in a more detailed manner will do well to make the acquaintance of Padre Marchi at the Collegio Romano, who generally dedicates one day in every week to an excursion to those of S. Agnese, and of Cav. de' Rossi, who often goes over those of S. Callisto and of SS. Nereo ed Achilleo, with foreign visitors recommended to him. To visit the Catacombs and Basilica of S. Alexander on the Via Nomentana a permission will also be necessary, to be obtained either from the Cardinal Vicar's office, or from the Secretary of the Propaganda College, to which the site belongs.

After this general sketch of the Catacombs we shall now give a rapid sketch of the most remarkable in their topographical order, entering more into detail on those best worth the stranger's notice, as we pass in review the several localities.

Commencing on the l. bank of the Tiber: outside the Porta del Popolo,

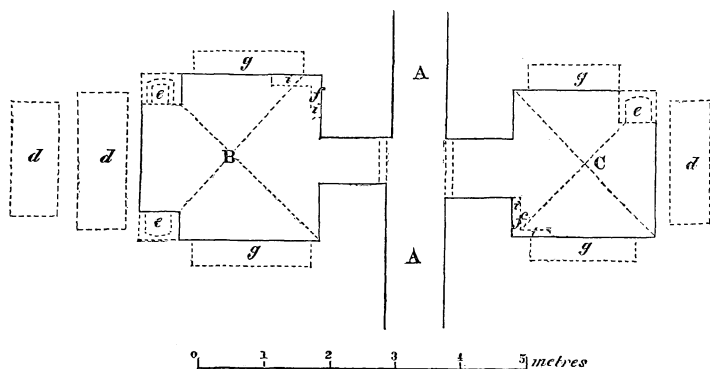
commences a ridge of hills which extend to the river near the Ponte Molle, being the prolongation of the Pincian; it is chiefly composed of a freshwater deposit, in which have been excavated several cemeteries; the most remarkable are those of Pope St. Julius and of St. Valentinus, before reaching the Casino di Papa Giulio. There are some paintings in the latter, a Virgin and Child, and a representation of the Cross, but dating probably from as late a period as the 12th cent. On the opposite side of this hill are the Catacombs of SS. Gianutus and Basilla, and farther on in the direction of the Via Salaria those of Santa Priscilla, St. Brigida, and St. Hermes; in the first of these is one of the longest galleries yet discovered, and in the last a very curious circular chapel, and a Cubiculum decorated with mosaics—of rare occurrence in the catacombs—representing Daniel in the lions' den, and the resuscitation of Lazarus. The space which lies between the modern Viæ Salaria and Nomentana is rich in sepulchral excavations, the soil, a friable volcanic tufa, being well suited for the purpose. On the Via Nomentana, and at  $1\frac{1}{4}$  m. from the gates, is one of the most interesting of all the early Christian cemeteries—

*The Catacombs of Saint Agnese.* The present entrance is from a vineyard on the l., about  $\frac{1}{4}$  m. beyond the beautiful basilica of the same name (see p. 126); the descent is by a staircase of a very early Christian period. The cemetery of S. Agnese has long been celebrated for its good preservation, for the many paintings contained in its cubicula, for its places of worship, and for its connection with an extensive arenaria, which covers a part of its extent; there are two tiers of galleries, the uppermost as usual the most ancient. Descending the stairs, which probably date from the time of Constantine, we find ourselves in a gallery of considerable height, the walls of which are hollowed out into *loculi*, all of which have been long rifled of their contents. The visitor will remark the unequal size of these graves—that some are much

deeper than others, when destined to contain side by side more corpses than one. Near some may be yet seen the impression of the glass vessel attached to the wall of his grave, in which was preserved the blood of the martyr. About 150 yds. from the entrance is the first cubiculum of any importance. It contains two altar tombs or *Arcisolia*, and, near the entrance from the gallery, a *Sedia*, or arm-chair, cut in the rock. This chamber is supposed to have served as a place of meeting for Catachumens, the seat being that of the instructing priest or deacon. Not far from this is a chamber for female catachumens, devoid of all kind of ornament, but having a seat on each side of the door, it being the rule amongst the primitive Christians that there should always be two priests present in assemblies of females. Proceeding farther, we enter a cubiculum with a vaulted roof; the altar, as usual, is under an arcisolium, near which in one of the corners is a credence table, cut out of the tufa rock. The whole of this chapel is covered with stucco, on which are paintings of Moses taking off his sandals before ascending to the Mount, and his striking the rock; and over an arcisolium on the rt., the Good Shepherd, with Daniel in the Lions' Den on one side, and the Three Children in the fiery Furnace on the other. From here turning into the neighbouring gallery, we find a cubiculum, the paintings on which are well preserved. Over the arcisolium facing the entrance we see Christ between six of the Apostles, the latter without nimbi round the head. The roof is divided into compartments in which are painted Jonas under the harbour, Moses striking the rock, Adam and Eve, and an *Orante* or female with uplifted arms in the act of adoration, with the Good Shepherd in the centre, surrounded by representations of fruits and flowers, &c. There is also in this chamber a small credence-table. One of the most interesting recesses in this catacomb is that known by the name of Cathedral or Basilica; it is not far from the entrance, but in the lower tier of galleries; it consists of

3 divisions; the most remote, the Presbytery, contains the episcopal chair, having low seats on each side for the priests. From the damp nature of the rock here, there are no paintings on the walls or vault, but on a projecting cornice are supposed to have stood moveable pictures during the celebration of the sacred rites. The visitor who can afford time will do well before leaving this catacomb to examine the arenariæ or pits from which pozzolana was extracted before the excavation of the cemetery, and which cover a part of them. They are at its farthest extremity, nearly under where the basilica of S. Agnese stands, and consist of a series of large gloomy caverns, very different in form from the sepulchral galleries. They appear to have been made use of as a vestibule to the latter, as a stair leads from them into the sepulchral galleries, and a deep well-excavated shaft, by which the corpses were lowered to their last resting places. It would exceed the limits of a work like this to describe even a tenth part of its chambers and particularities; but there is one which no visitor ought to omit to see. From a painting in it, it is generally known as the crypt or chapel of the Virgin; it is in the lower tier of galleries, and not far from the entrance to the catacomb; it consists of a square cubiculum approached by a flight of steps, and preceded by an oblong vestibule; at the farthest extremity is an altar under an arcisolium, over which is a painting—which unfortunately has been mutilated by a grave being cut through it in more recent times—of a female with outstretched arms, as an *Orante*, with a boy in front, supposed to represent the Virgin and the Infant Saviour; whilst on either side is the *labarum* or monogram of Constantine, which shows that it is at least not older than the 4th cent. On the arch above is a figure of our Saviour with females in adoration on either side. In passing through the sepulchral galleries it will be seen that, although most of the graves have been opened, there are many still intact, some of which bear inscriptions either cut on the slabs of

## CUBICULI IN CATACOMBS OF S. AGNESE.



A, A. Gallery of Cemetery.

B, C. Cubiculi, or Sepulchral Chambers, opening out of it.

d, d, d. Arcisolia, or Altar Sarcophagi.

g, g. Ordinary Graves, or Loculi.

e, e. Seats for Priests or Instructors.

f, i. Projecting Ledge for moveable Paintings.

marble, or painted on the tiles, by which they are closed; on some are roughly scratched, upon the closing cement, Christian emblems; amongst others, rude representations of a palm-branch, supposed to mark the resting-place of those who suffered martyrdom. The visitor will also remark that the numerous chambers used for worship are for the most part double in this cemetery, that is, that two open opposite to each other, out of the sepulchral gallery, as is shown in the annexed woodcut, in which A represents this gallery; B C the altar cubiculi; d the arcisolia behind the altars; e e seats for instructors or priests cut in the tufa; f f ledges near the entrance, on which are supposed to have been placed moveable paintings; g g loculi or graves cut subsequently in the walls of the cubiculum. The opposite cubiculum C is supposed to have been destined exclusively for females.

Resuming our topographical review, about 4 m. beyond S. Agnese, and close to the Via Nomentana, is that of S. Alessandro, over which has been dis-

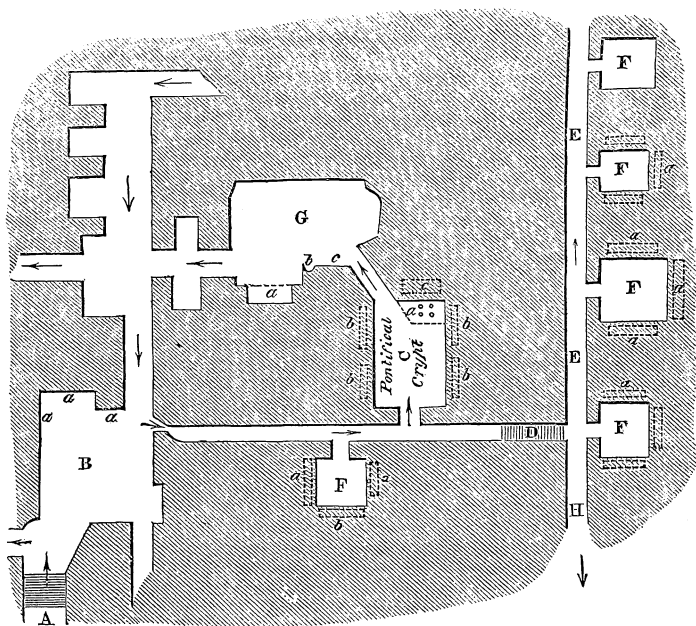
covered of late years the basilica dedicated to that pontiff of the 2nd cent., and which will be more fully noticed in our excursions from Rome (see p. 377). On each side of the Via Tiburtina, and before reaching the Anio, are several cemeteries, especially near the basilica of San Lorenzo, which is placed over that of Santa Cyriaca: the late excavations behind this ch. and for enlarging the adjoining Campo Santo have laid open several of its sepulchral galleries (see p. 124). On the opposite side of the road is the Cat. of St. Hypolytus. The most remarkable cemeteries on the Via Labicana, which follows, are those of S. Castulus, 1 m. outside the Porta Maggiore, of SS. Peter and Marcellinus, and of St. Helena, noticed in our description of the tomb of that empress (p. 65) at Tor Pignatarra. The vicinity of the Via Latina is rich in catacombs; 1 m. beyond the Aurelian wall is that of Santa Eugenia; and at the 2nd milestone beyond the Porta Maggiore, where the ancient road is intersected by the modern one to Albano, is the cemetery of *i Santi*

*Quattro*, on the l., near the modern excavations which have led, amongst other discoveries, to that of the basilica of St. Stephen, erected by St. Leo I. in the 5th cent. (see p. 356). The other catacombs on the Via Latina are those of Apronianus, Gordianus, Tertullinus, &c. But of all the roads leading out of Rome there is none near which we meet with more interesting Christian excavations than along the Via Appia, and its neighbouring embranchment the Via Ardeatina, the most celebrated of which are those of

S. Calixtus on the former, and SS. Nereus and Achilleus on the latter, and which now, being easy of access, can be visited with greater facility.

The Catacombs of S. Calixtus, which have acquired an historical interest from the recent discoveries of the sepulchral inscriptions of several of the early popes, are situated beneath that triangular space which separates the Via Appia from the Via Ardeatina, which in classical time was occupied by the Campus of the Divus

GROUND PLAN OF THE PART OF THE CATACOMBS OF ST. CALIXTUS CONTAINING THE PAPAL CRYPT.



- A. Entrance.
- B. Vestibule with Inscriptions.
- C. Chapel of the Popes.
  - a. Altar.
  - c. Inscription of S. Damasus.
  - b. Graves of the Popes.
- D. Stairs leading to Gallery with

- F, F, F, F. Cubiculi, or Sepulchral Chapels.
- G. Cubiculum of Sta. Cecilia.
  - a. Arcosolium.
  - b. Portrait of Christ.
  - c. Paintings of SS. Urbanus and Cecilia.
- H. Gallery leading to the Cubiculum of S. Cornelius.

Rediculus (p. 32), and at present by the Vigna Amendola; the entrance to them is near where stood the second Milliarium on the Via Appia, and is easily found by a marble tablet having the name engraved over the door leading into the vineyard. As well as those of SS. Nereus and Achilleus, they are only open to visitors on Sunday, and who must be provided with a permission from the Cardinal Vicar. The Cemetery of S. Callisto, long confounded with that beneath the basilica of St. Sebastian, appears to be quite distinct from the latter; it is very extensive and has been only partially examined; its most curious portions being in the immediate vicinity of the entrance. As this catacomb is one of the most interesting and frequently visited, we have annexed a ground-plan of its most important portion. Descending by a commodious flight of ancient steps (A), which date from a period subsequent to Constantine, and near which stood a ch., some fragments of which may be seen in the neighbouring farm-buildings, we arrive in a kind of open space or vestibule (B) surrounded with *loculi* or graves, and remarkable for the numerous inscriptions (*a a*) scratched on its stuccoed walls by devotees who had come here to visit the resting-places of the saints whose remains lay in the neighbouring chambers, the objects of their pious pilgrimages. They consist chiefly in invocations to these saints and martyrs, mostly written in a very barbarous style. From here, after passing a sepulchral cubiculum (F), a narrow gallery brings us to the sepulchral Chamber (C) of the Popes, in which were deposited, as shown by their inscriptions in Greek characters (*b b b b*), the bodies of Eleuterius, A.D. 177; of Anterus, A.D. 235; of Fabianus, A.D. 236; and of Lucius, A.D. 256. To the names of the two latter are added the designations of *epis* and *martyr*. Some of the graves remain without this inscription; there is reason to suppose that S. Urbanus, A.D. 223, lay in one of them. At the end of this crypt, where stood the altar (*a*), is an inscription from the pen of Pope Damasus, who died in A.D. 384, engraved in the pecu-

liar beautiful characters which we see in all the numerous ones set up in the different catacombs by that pontiff; it is interesting as giving the names of the several popes buried here, ending with a wish to be laid near them himself, but which, in his humility and respect, he dared not aspire to. Pope Damasus was buried in an adjoining crypt. Round the cubiculum of the popes are fragments of torse marble columns, with Corinthian capitals, with the base of one which served probably to support the credence-table, and fragments of a sarcophagus of a later period. Opening out of the cubiculum of the popes, we reach by a short narrow passage a larger crypt (G) of an irregular form, called the Cubiculum of St. Cæcilia, in which, under a wide arcosolium, is a sarcophagus (*a*) cut in the tufa, in which the body of that saint was deposited by Urbanus, after her martyrdom, and which it is known was removed by that general plunder of the catacombs, Paschal II., into her ch. in the Trastevere, where it now lies (p. 136) under the beautiful statue by Maderno. On the side of this arcosolium are some curious paintings—one of our Saviour, in a circular recess (*b*), where burned the lamp at the tomb of the martyr; and on the adjoining wall (*c*) a full-length figure of St. Urbanus with his name, and above, of a Roman lady in rich attire, most probably intended to represent St. Cæcilia. From here we may explore numerous long galleries: out of that marked E E in the plan open several *cubacula*, (F F) interesting for paintings. One of four male figures with uplifted hands, each with their names, is placed over an arcosolium; in another are representations of peacocks, the emblems of immortality; in a third, Moses striking the rock, and ascending to the Mount; in a fourth, a Grave-digger (*Fossor*) surrounded with the implements of his trade; in a fifth, the Good Shepherd, with the miracle of the paralytic taking up his bed; in a more distant one, a massive cover of a sarcophagus in marble, with sculptures at the angles of the Good Shepherd sitting under a palm-tree, on which stands a cock: the urn to which

it belonged has not been discovered, but is supposed to have contained the body of Pope Melchiades (A.D. 313); the cover is roofed-shaped, not unlike one lately discovered in the beautiful, painted tomb at the second mile on the Via Latina (see p. 70), and that of Ataulphus in the Church of S. Lorenzo at Milan (*Handbook of Northern Italy*, p. 172). In this cubiculum is a low seat or bench, with two higher ones, destined probably for catachumens and their instructors. In a seventh is a deep altar recess surmounted by an arch with rude mosaics, a branch of art of rare occurrence in the catacombs. Recently in another crypt have been discovered three large sarcophagi in marble, containing the bodies, which have been preserved under glass. The urns are of a good period of Christian art, probably of the 3rd cent. One with masks at the angles of the cover has a bas-relief of a female in adoration (*Orante*), with a venerable bearded figure on either side; in this group some Christian archaeologists pretend to recognise the Virgin with SS. Peter and Paul. The second urn has a figure of the Good Shepherd, with the wave ornamentation of the pagan sarcophagi of the 3rd. cent.: the space for the name of the deceased had never been filled up. On the third sarcophagus are early Christian reliefs of the often-repeated subjects—the resuscitation of Lazarus, of Adam and Eve and the serpent, the miracle of the paralytic, &c. In the part of the cemetery nearest to the Via Appia, and the examination of which generally concludes the visitor's tour over the Catacomb of S. Calixtus, is the Chapel or Cubiculum of St. Cornelius: it is in the form of a square chamber, having over what constituted the altar a wide grave or *loculus*, from which the body of the saint was removed and subsequently carried to Germany. This pope, who lived in the middle of the 3rd cent., suffered martyrdom at Civita Vecchia and was buried here. Two fragments of an inscription, with the letters . . . LIVS . . . TYR, were discovered during the first excavations, and at a later period,

built into an adjoining wall, the fragment wanting to complete it as now seen—*Cornelius Martyr Ep.* On the side walls are rude paintings of S. Cornelius and S. Cyprian: the latter was not buried here, but his feast was celebrated on the same day. Before the cubiculum is a stumpy pillar, on which stood a lamp which was kept constantly burning before the shrine, the oil from which was sent as a most precious gift, in the middle ages, to sovereigns, as we see in the list of the relics sent by St. Gregory to Theodolinda, and bequeathed by her to the Cathedral of Monza (*Handbook of Northern Italy* p. 148), where it is designated as *Oleum Sancti Cornelii*. On the adjoining wall are rude paintings of S. Sixtus, who suffered martyrdom in this cemetery in A.D. 128, and of S. Eusebius in A.D. 313.

The cemetery of S. Calixtus is of considerable extent, and consists of two higher tiers of galleries, with two intermediate lower ones or *entresols*: they are in general flat on the roof, and several are lighted by vertical shafts or *luminare*, narrowing towards the surface, and funnel-shaped downwards, one illuminating at the same time two or more crypts. It appears to have been in ancient times one of those most resorted to by pilgrims, and to have been considered with very particular devotion by the early Christians.

*Catacombs of Saints Nereus and Achilleus*, situated at a short distance from those of St. Calixtus, on the rt. of the Via Ardeatina, the entrance being close to the farm-buildings of Tor Marancio, where stood in Imperial times a rich Roman villa, probably of Domitilla, who lived in the reign of Commodus; during the excavation of which by the Duchess of Chablais several works of art now in the Vatican Museum were discovered (p. 194). The most ancient part of this cemetery appears to date from the reign of Vespasian, and to have contained the remains of SS. Nereus and Achilleus, and of Petronilla, a Roman lady of the family of the Aurelii, by some supposed to have

been a child of St. Peter's, but erroneously, from his designating her as his daughter in piety. The cemetery consists of two principal tiers of galleries with two lower and intermediate ones, a great part of which date from the 2nd cent., and are consequently amongst the oldest about Rome. The entrance is from a handsome vestibule lately erected, in which we see some Christian inscriptions, and a marble sarcophagus found in the later cemetery on the surface. From here we descend by a wide flight of steps into the galleries of the upper tier. These stairs are ancient, and the frequent walling of the galleries, many parts of which were widened subsequently to their original excavation, is attributed to Pope John I. in the 6th cent., in order to render the entrance more easy to the numerous devotees who resorted to the tombs of the saints. Near the bottom of the stairs is a chamber ornamented with Christian emblems and arabesque ornaments, in which it is supposed Santa Petronilla was interred. One of the peculiarities of this cemetery is an extensive Luminare, which served to light one of the large cubicula on the lower tier, the floor of which is paved with marble slabs. Near to this was discovered lately a curious inscription to a certain Quintus Corelius, who was Prefect of Rome, and died in the reign of Tiberius; it is in handsome characters, but appears never to have been used for its intended purpose, from containing some gross errors of Latinity; it was subsequently employed by reversing it to close a Christian grave. It would be far beyond our limits to notice even a title of the interesting objects here; we shall, therefore, only point to a few of the most remarkable. On the lower tier a circular chapel, or rather two semicircular tribunes, on each side of the general gallery, on one of which is a painting of Christ, represented as a young man in the midst of the twelve Apostles, two of whom are seated. Beneath is a vessel containing scrolls of papyri; the seated figure on the rt. of the Saviour is considered to be St. Paul, that on the l. St. Peter. In the

opposite apse is a representation of the Good Shepherd. In another chamber is the inscription to a certain Restitutus, and to his family Fidentibus in Domino, and in which the cubiculum is designated as an *Hypogeum*. In a third is a representation of Orpheus, one of the few Pagan personages introduced into the Christian paintings, emblematical of the charm of the word of God over barbarous nations. The painting of Elijah ascending to heaven from his chariot is not unlike the bas-relief of the same subject in the Lateran Museum, but, by a strange oversight of the artist, Mercury is represented at the horses' heads, which can only be explained by his having copied a pagan design. At each corner of this chamber are pilasters cut out in the tufa, covered with stucco, which has been painted; the painting on the vault has been supposed by Bosio and others to represent Christ, but on very doubtful grounds. Not far from here, and on the walls of the gallery over an ordinary grave, is a curious representation of the Virgin and Child, to whom 4 of the Wise Men are bearing gifts, 2 on each side: it is supposed to date from the end of the 2nd cent. The reader will remark that 4 Magi are here represented, contrary to the generally supposed number 3; but as we have seen in the Museum of the Lateran, the number differs in the early Christian paintings and bas-reliefs, although that of 3 is the most general. The visitor will observe how frequently Greek inscriptions occur in this catacomb, and, what is singular, the frequent employment of Greek letters in spelling Latin words. The cemetery of S. Nereus was very carefully examined by Bosio, who spent a long time in it, and who describes how, being lost in its labyrinth, the precautions he was obliged to take to avoid a repetition of such an occurrence. In several of the chambers may be still seen his name written on the walls, as well as that of Agincourt, who was also an indefatigable explorer of the Roman cemeteries. The Catacombs of SS. Nereus and Achilleus are excavated in the most recent volcanic deposits of the Cam-

pagna, which here is very abundant in crystals of decomposed leucite. In some parts of the lower galleries may be seen projections of the older red lithoid tufa, similar to that of the Tarpeian rock.

In the space between the Via Ardeatina and the Via Ostiensis are numerous Christian excavations: the two most remarkable, of Sta. Lucina, over which stands the Basilica of St. Paul's, and where the remains of that saint were deposited after his martyrdom, and of SS. Zeno and Anastasius ad Aquas Salvias, over which are the churches of le Tre Fontane, noticed in our description of those edifices (pp. 120 and 159).

There are few of the catacombs on the rt. bank of the Tiber of much interest for their extent, their monuments, or historical associations, if we except those of the Vatican, over which rises the most splendid monument ever erected to religion. This is owing to the smaller amount of population in the Transtiberine district in ancient times; and to the geological nature of the soil, composed of marine marls, sands, and gravel, much less adapted for the purposes of excavation and of interment than the light, porous, and still consistent volcanic tufa which forms the greater part of the opposite side of the Campagna. On the rt. side of the Via Ostiensis, and at a short distance beyond the modern Porta Portese, is the Cemetery of St. Pontianus, excavated for the most part in the gravel-beds; it is chiefly remarkable as containing what has been supposed to be a Christian baptistery, from a stream of water in it, the channel of which had been diverted into a reservoir to form a font. Behind the latter is painted on the wall a cross with flowers and leaves, and two candlesticks, below which are suspended the Alpha and Omega. On the arch over the font is painted the Baptism in the Jordan by St. John, probably of the 6th cent. The cemetery of Abden and Semen appears to form a portion of that of Pontianus; those of Pope St. Julius,

[Rome.]

and of Santa Generosa, on the same road, are distinct excavations. Farther on, and high above the road, and here in the volcanic tufa, is the cemetery of Santa Passera, of inconsiderable extent; beyond the Porta di San Pancrazio, the ancient Porta Aurelia, stands the church of S. Pancratius (p. 159); over the cemetery of Calepodius, and on the side of the Via Aurelia, within the grounds of the Villa Pamphili, that of S. Agata. It is well known that a cemetery existed at the foot of the hill of the Vatican, which acquired great celebrity as the place where St. Peter's remains were deposited after his crucifixion on the neighbouring height of S. Pietro in Montorio, and over which Constantine at the commencement of the 4th cent. erected the basilica in his honour which has since become the most magnificent edifice of the Christian world. The modern cemetery of the Vatican is over the more ancient one, the latter offering an almost unique example of being excavated in the marly strata; it must therefore have been of very inconsiderable extent: no traces of it are now to be seen. There are some sepulchral excavations on the Via Triumphalis, leading to Monte Mario, but it is doubtful that they are Christian.

#### § 36. PLAN FOR VISITING THE SIGHTS OF ROME IN 8 DAYS, ACCORDING TO LOCAL ARRANGEMENT.

In order to supply the traveller with greater facility for exploring the *Mirabilia* of Rome, we shall conclude our description of them by arranging the different objects in topographical order. We have already alluded to the disadvantages of a work written on this plan, and pointed out the objections to the attempt to lionize Rome in a



given number of days, on the principle laid down in certain guide-books. Upon these points the traveller will no doubt form his own judgment independently of books. By describing Rome on a classified system, we have enabled him to determine at once the objects that may interest him; and by now supplying a topographical index, with references to the pages where each object is noticed, he will be enabled to portion them off into districts, and visit them according to his own convenience, and to the time at his disposal.

I. *Porta del Popolo to the Capitol*.—Porta del Popolo and Piazza, page 5. Obelisk, 84. S. Maria del Popolo, 153. Hospital of S. Giacomo, 278. S. Carlo in Corso, 136. Pal. Ruspoli, 262. S. Lorenzo in Lucina, 145. Pal. Chigi, 249. Piazza Colonna and the Antonine Column (Col. of Marcus Aurelius), 50. Obelisk, 85. Curia Innocentiana, 255. Piazza di Pietra (Forum of Antoninus Pius), 26. Temple of Neptune (Custom-house), 36. Pal. Sciarra, 263. S. Ignazio, 144. Collegio Romano, 271. S. Marcello, 146. S. Maria in Via Lata, 157. Pal. Doria, 255. Pal. Buonaparte, 247. Piazza and Pal. di Venezia, 266. Pal. Torlonia, 266. S. Marco, 147. Tomb of Bibulus, 62. Tomb of the Claudian Family, 63. Pal. Altieri, 243. Ch. of il Gesù, 141.

II. *The Capitol to the Lateran*.—Capitoline Hill, 12. Piazza, 220. Fountain, 89. Palace of Senator, 221. View from the Tower, 10. Pal. of the Conservators, 221. Gallery of Pictures, 227. Museum, 228. S. Maria di Ara Cœli, 132. Temple of Jupiter Capitolinus, 33. Tarpeian Rock, 76. Mamertine Prisons, 77. Roman Forum, 20. Tabularium, 21. Milliarium Aureum, 23. Clivus Capitolinus, 23. Ancient Rostra, 23. Temple of Saturn, 40. Temple of Vespasian, 41. Temple of Concord, 31. Arch of Septimius Severus, 54. Column of Phocas, 50. Basilica Julia, 23. Forum of Julius Cæsar, 26. Academy of St. Luke, 273. Ch. of S. Martina, 157. Ba-

silica Æmilia (S. Adriano), 23. Temple of Minerva Chalcidica, 35. Curia Julia, 24. S. Teodoro, 169. Via Sacra, 24. Temple of Antoninus and Faustina, 30. T. of Remus (S. Cosma e Damiano), 139. Basilica of Constantine, 29. S. Francesca Romana, 141. Arch of Titus, 54. Palatine Hill, 12. Palace of the Cæsars, 26. Farnese Gardens, 27. Villa Palatina, 27. Temple of Venus and Rome, 40. Coliseum, 44. Meta Sudans, 47. Arch of Constantine, 52. Cælian Hill, 13. S. Gregorio, 143. Church and Convent of S. Giovanni e Paolo, 143. Arch of Dolabella, 53. S. Maria della Navicella, 152. Villa Mattei, 300. S. Stefano Rotondo, 168. Church of I Santi Quattro, 165. S. Clemente, 137.

III. *The Lateran to the Quirinal*.—Villa Massimi, 300. Obelisk of the Lateran, 83. Basilica of the Lateran, 112. Baptistery, 116. Lateran Palace and Museums, 236. Scala Santa, 116. Gate of S. Giovanni, 7. Porta Asinaria, 7. Basilica of Santa Croce in Gerusalemme, 140. Temple of Venus and Cupid, 40. Amphitheatrum Castrense, 47. Porta Maggiore, 7. Aqueducts, 75. Tomb of Eurysaces the Baker, 62. Temple of Minerva Medica, 35. Columbarium of Lucius Arruntius, 73. Trophies of Marius, 81. S. Bibiana, 135. Porta S. Lorenzo, 6. Basilica of S. Lorenzo, 122. Arch of Gallienus, 53. S. Antonio Abate, 130. Basilica of S. Maria Maggiore, 117. Obelisk, 83. S. Prassede 163. S. Pudentiana, 164. S. Martino a Monti, 157. S. Pietro in Vincoli, 161. Vicus Sceleratus, 163. Baths of Titus, 59. Sette Sale, 60. Torre de' Conti, 86. Forum Transitorium and of Augustus, 25. Temple of Mars Ultor, 34. Portico of Pallas Minerva, 35. Forum of Trajan, 25. Trajan's Column, 51. S. Maria di Loreto, 149. Colonna Palace and Gardens, 250. Temple of the Sun, 40. SS. Apostoli, 131. Pal. Odescalchi, 261. Pal. Muti-Papazurri, 261.

IV. *The Quirinal to the Mausoleum of Augustus*.—Quirinal Palace and Gardens, 241. Monte Cavallo and Obelisk, 84. Fountain 89. Pal. della

Consulta, 252. Pal. Rospigliosi, 262. Baths of Constantine, 57. S. Silvestro, 168. Ch. of SS. Domenico e Sisto, 141. S. Agata de' Goti, 125. Torre delle Milizie, 87. Temple of Quirinus S. Vitale, 38. S. Andrea a Monte Cavallo, 129. Fontana de' Termini, 88. Ch. of San Bernardo, 134. Baths of Diocletian, 57. S. Maria degli Angeli, 147. Castrum Prætorium, 81. S. Maria della Vittoria, 157. Sta. Susanna, 169. Porta Pia, 6. Columbarium of the Villa di Luzzano, 72. S. Agnese fuori le Mure, 126. S. Costanza, 139. Porta Salara, 6. Campus Sceleratus, 79. Villa Albani, 292. Agger of Servius Tullius, 79. Gardens of Sallust in the Villa Barberini, 80. Circus of Sallust, 49. Villa Ludovisi, 299. Piazza Barberini (Circus of Flora), 49. Fontana del Tritone, 87. Cappuccini Ch., 135. Pal. Barberini, 243. Fontana di Trevi, 87. S. Maria a Trevi (Crociferi), 156. S. Andrea delle Fratte, 128. Propaganda College, 273. Piazza di Spagna and the Barcaccia fountain, 88. Ch. of la Trinità de' Monti, 170. Public walks, 90. Obelisk, 85. Houses of the Zuccheri and of Poussin, 267. Villa Medici (Academy of France), 301. Pincian Hill, 13. Porta Pinciana, 6. Villa Borghese, 295.

V. *Mausoleum of Augustus to the Velabrum*.—Mausoleum of Augustus, 61. Hospitals of S. Giacomo and S. Rocco, 278, 279. Pal. Borghese, 244. Pal. di Firenze, 260. Pantheon, 36. S. Maria sopra Minerva, 150. Biblioteca Casanatense, 152. Pal. Maccarani, 249. Pal. Lante, 260. University (La Sapienza), 270. Pal. Madama, 260. Pal. Giustiniani, 260. S. Luigi de' Francesi, 146. S. Agostino, 127. Angelica Library, 128. Pal. Altamps, 243. House of Raphael (Via de' Coronari), 266. Pal. Ciacciopoli, 250. Pal. Niccolini, 261. S. Maria in Vallicella, 156. S. Maria della Pace, 152. S. Maria dell' Anima, 148. Piazza Navona (Circus Agonalis), 49. Fountains, 88. Obelisk, 84. Pal. Pamfili, 262. S. Agnese, 125. Pal. Braschi, 247. Statue of Pasquin, 89. Pal. Massimi, 261. S. Andrea della Valle, 129. Theatre of Pompey, 43.

Pal. Vidoni, 266. Pal. Mattei, 261. Circus Flaminius, 49. Pal. di Caserta, 249. Fountain of the Tartarughe, 87. Pal. Costaguti, 255. Portico of Octavia, 80. S. Angelo in Pescheria, 130. Theatre of Marcellus, 42. Pal. Orsini, 261. Ghetto (Jews' quarter), 3. Pal. Cenci, 249. Theatre of Balbus, 42. Forum Olitorium, 26. S. Niccolò in Carcere (Temple of Juno Matuta, &c.), 33. Hospital of the Consolazione, 278. Tarpeian rock, 76.

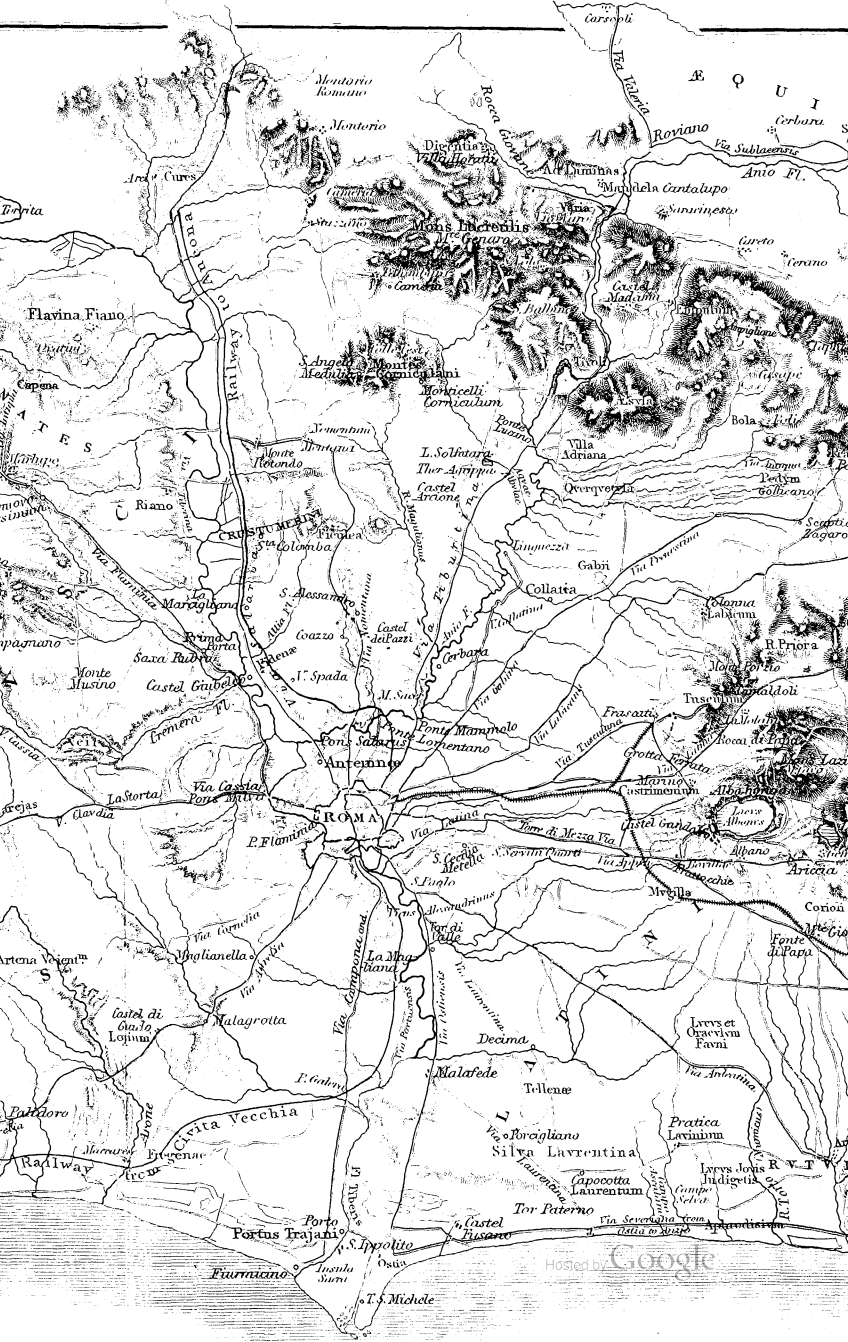
VI. *The Velabrum to the Fabrician Bridge*.—Forum Boarium, 26. Arch of Janus Quadrifrons, 53. Arch of Septimius Severus, 54. S. Giorgio in Velabro, 142. Cloaca Maxima and Acqua Argentina, 78, 79. Vigna Nussiner (Walls of Romulus and Palace of the Cæsars), 27. Ch. of Sta. Anastasia, 128. Circus Maximus, 47. Baths of Caracalla, 55. SS. Nereo ed Achilleo, 158. Tomb of the Scipios, 68. Columbaria in the Vigna Codini, &c., 72. Arch of Drusus, 53. Porta S. Sebastiano, 7. Tomb of Priscilla, 69. Columbarium of the Freedmen of Augustus, 72. Column of the Liberti of Livia, 72. Basilica of S. Sebastiano, 167. Catacombs, 303. Circus of Romulus, 48. Temple of Romulus, 39. Tomb of Cæcilia Metella, 63. Tomb of the Servilli, 69. Temple of Bacchus, 31. The so-called Fountain of Egeria, 81. Temple of the Divus Rediculus, 32. Basilica of San Paolo, 120. S. Paolo alle Tre Fontane, 159. Porta S. Paolo, 8. Pyramid of Caius Cestius, 64. Protestant Burial-ground, 280. Monte Testaccio, 13. Pons Sublecius, 10. Aven-tine, 12 and 166. S. Prisca, 164. Remains of Servian wall in the Vigna del Collegio Romano, 79, 167. S. Saba, 165. S. Sabina, 165. S. Alessio, 128. S. Maria Aventina, 149. S. Maria in Cosmedin, 149. (Temple of Ceres and Proserpine, 31.) Bocca della Verità, 31. Temple of Vesta, 42. Temple of Fortuna Virilis, 32. House of Cola di Rienzo, 85. Ponte Rotto, 10.

VII. *The Fabrician Bridge to the Ponte di S. Angelo*.—Ponte de' Quattro Capi

(Pons Fabricius), 9. Hospital of Benfratelli, 279. Island of the Tiber, and Temple of Æsculapius, 30. S. Bartolommeo, 134. Ponte di S. Bartolommeo (Pons Gratianus), 9. Trastevere, 4. S. Cecilia, 136. S. Maria del Orto, 152. Ripa Grande and Hospital and Prison of S. Michele, 280. Porta Portese, 8. S. Francesco a Ripa, 141. S. Maria in Trastevere, 154. Hospital of S. Gallicano, 279. S. Crisogono, 140. S. Pietro in Montorio, 160. Fontana Paolina, 87. Porta S. Pancrazio, 8. S. Pancrazio and Catacombs of Calepodius, 159. Acqua Paola, 75. Villa Pamfili-Doria and Columbaria, 301. Pal. Corsini, 253. Pal. Farnesina, 258. Botanic Garden, 271. S. Onofrio, 158. Ponte Sisto, 9. Fontana di Ponte Sisto, 89. Trinità de' Pellegrini, 171. Hospital, 279. S. Carlo a Catinari, 136. Pal. della Cancelleria, 248. S. Lorenzo in Da-

maso, 145. Pal. Silvestri, 263. Pal. Farnese, 257. Fountains, 88. Pal. Spada, 264. Pal. Falconieri, 257. S. Tommaso degli Inglesi, 169. Pal. Sacchetti, 262. S. Giovanni de' Fiorentini, 142. Ruins of the Pons Triumphalis, 9.

VIII. *Bridge of S. Angelo to Monte Mario.*—Borgo or Città Leonina, 4. Ponte di S. Angelo, 9. Mausoleum of Hadrian, 66. Hospital of Santo Spirito, 277. Pal. Giraud, 260. Piazza of St. Peter's, Obelisk, 82. Fountains, 88. Colonnades, 94. Basilica, 92. Palace of the Vatican, 172. Sixtine Chapel, 173. Museum, 178. Gallery of Pictures, 200. Stanze, 206. Library, 213. Manufacture of Mosaics, 219. Gardens, 219. Armoury, 220. Porta Cavalleggieri, 8. Porta Angelica, 8. Monte Mario, 301. Villas Madama, 300; and Mellini, 301.





## SECTION II.

## EXCURSIONS IN THE ENVIRONS OF ROME.

|                           | PAGE     |                                | PAGE     |                                    | PAGE     |
|---------------------------|----------|--------------------------------|----------|------------------------------------|----------|
| Affile . . . . .          | 337      | Gabii . . . . .                | 373      | Pitigliano . . . . .               | 420      |
| Agosta . . . . .          | 335      | Galera . . . . .               | 387      | Poli . . . . .                     | 373      |
| Alba Longa . . . . .      | 348      | Gallicano . . . . .            | 372      | Ponte della Badia . . . . .        | 416      |
| Albano . . . . .          | 358      | Genazzano . . . . .            | 337, 370 | Ponte Galera . . . . .             | 392      |
| Allia . . . . .           | 379      | Genzano . . . . .              | 361      | Ponte di Nono . . . . .            | 373      |
| Ampiglione . . . . .      | 333      | Graviscæ . . . . .             | 415      | Porcigliano . . . . .              | 400      |
| Anguillara . . . . .      | 390      | Grotta Ferrata . . . . .       | 345      | Porto . . . . .                    | 392      |
| Anio, Falls . . . . .     | 331      | Horace's Sabine Farm . . . . . | 337      | Porto d'Anzio . . . . .            | 402      |
| Antemnae . . . . .        | 385      | Ischia . . . . .               | 420      | Pratica . . . . .                  | 400      |
| Anticoli . . . . .        | 335      | Isola Farnese . . . . .        | 384      | Rio Torto . . . . .                | 400      |
| Antium . . . . .          | 402      | Lake of Albano . . . . .       | 353      | Rocca di Cave . . . . .            | 370      |
| Ardea . . . . .           | 401      | — Bracciano . . . . .          | 389      | — Giovine . . . . .                | 337      |
| Aricia . . . . .          | 359      | — Gabii . . . . .              | 375      | — di Papa . . . . .                | 350      |
| Arsoli . . . . .          | 335      | — Nemi . . . . .               | 362      | — Priora . . . . .                 | 344, 369 |
| Astura . . . . .          | 404      | — Regillus . . . . .           | 363      | Roviano . . . . .                  | 335      |
| Bovillæ . . . . .         | 357      | Lanuvium . . . . .             | 361      | Rustica . . . . .                  | 337, 375 |
| Bracciano . . . . .       | 388      | Laricia . . . . .              | 359      | Sambucci . . . . .                 | 335      |
| Canino . . . . .          | 418      | Laurentum . . . . .            | 399      | San Cosimato . . . . .             | 334      |
| Cantalupo . . . . .       | 334      | Lavinium . . . . .             | 400      | San't Angelo in Capoccia . . . . . | 324      |
| Canterano . . . . .       | 335      | Licenza . . . . .              | 337      | Santo Polo . . . . .               | 334      |
| Castel Arcione . . . . .  | 324      | Lugbezza . . . . .             | 375      | Saracinesco . . . . .              | 335      |
| Castel Fusano . . . . .   | 398      | Magliana . . . . .             | 391      | Saturnia . . . . .                 | 422      |
| Castel Gandolfo . . . . . | 353      | Marcigliana . . . . .          | 379      | Siciliano . . . . .                | 335      |
| Castel Giubileo . . . . . | 386      | Marano . . . . .               | 335      | Solfatarra . . . . .               | 325      |
| Castel d'Osa . . . . .    | 375      | Marino . . . . .               | 347      | Sorano . . . . .                   | 421      |
| Castiglione . . . . .     | 374      | Mentana . . . . .              | 378      | Sovana . . . . .                   | 420      |
| Castro . . . . .          | 420      | Monte Cavo . . . . .           | 351      | Subiaco . . . . .                  | 335      |
| Cave . . . . .            | 370      | — Compatri . . . . .           | 363      | Tarquinii . . . . .                | 411      |
| Cavo, Monte . . . . .     | 351      | — Genaro . . . . .             | 338      | Tivoli . . . . .                   | 328      |
| Cecchina, la . . . . .    | 377      | — Giove . . . . .              | 361      | Tor Paterno . . . . .              | 399      |
| Cerbara . . . . .         | 335, 376 | — Porzio . . . . .             | 363      | Tor Pignatarra . . . . .           | 364      |
| Cere Nuova . . . . .      | 410      | — Rotondo . . . . .            | 379      | Tor de Schiavi . . . . .           | 373      |
| Cervetri . . . . .        | 406      | — Sacro . . . . .              | 376      | Tor tre Teste . . . . .            | 373      |
| Civita Lavinia . . . . .  | 361      | Monticelli . . . . .           | 324      | Torre Lupara . . . . .             | 378      |
| Civitella, la . . . . .   | 337      | Musignano . . . . .            | 418      | Torre Nuova . . . . .              | 364      |
| Coazzo . . . . .          | 377      | Nemi . . . . .                 | 362      | Toscanello . . . . .               | 418      |
| Collatia . . . . .        | 375      | Nettuno . . . . .              | 404      | Trevignano . . . . .               | 399      |
| Colonna . . . . .         | 363      | Nomentum . . . . .             | 378      | Tuscania . . . . .                 | 418      |
| Corioli . . . . .         | 361      | Numicus . . . . .              | 400      | Tusculum . . . . .                 | 343      |
| Corneto . . . . .         | 411      | Olevano . . . . .              | 337, 370 | Veii . . . . .                     | 379      |
| Decima . . . . .          | 394      | Oriolo . . . . .               | 389      | Via Appia . . . . .                | 317      |
| Farnese . . . . .         | 420      | Ostia . . . . .                | 394      | Via Appia Nova . . . . .           | 356      |
| Ficulea . . . . .         | 378      | Palazzuola . . . . .           | 350      | Vicarelo . . . . .                 | 390      |
| Fidene . . . . .          | 386      | Palestrina . . . . .           | 364      | Vicovaro . . . . .                 | 334      |
| Fiumicino . . . . .       | 393      | Paliano . . . . .              | 371      | Villa Adriana . . . . .            | 326      |
| Frascati . . . . .        | 341      | Palo . . . . .                 | 406      | Vulci . . . . .                    | 416      |
| Frattocchie . . . . .     | 357      | Palombara . . . . .            | 324      | Zagarolo . . . . .                 | 372      |

## THE VIA APPIA.

This is one of the most interesting excursions from Rome, and one of those most easily accomplished, the ancient road being now open for

carriages in its entire extent, from the city gates to Albano. For the casual visitor a few hours will suffice; but the antiquarian traveller will find matter for several visits, in the many curious monuments and inscriptions which line this *Regina Viarum*, between the Porta San Sebas-

tiano and Frattocchie, in an extent of nearly 11 Roman miles.

The Via Appia was one of the most celebrated lines of communication which led from the capital of the Roman World: it was commenced A.U.C. 442, or B.C. 312, by Appius Claudius Cæcus, the Censor. At first it only extended to Capua, but was afterwards prolonged to Brundisium, and became not only the great line of communication with Southern Italy generally, but with Greece and the most remote Eastern possessions of Rome.

qua limite noto  
APPIA longarum teritur REGINA VIARUM.  
*Stat. Sylo. II. 2.*

Until the reign of Pius IX. the greater part of the Via Appia, beyond the tomb of Cæcilia Metella, or between the 3rd and 11th m., was almost confounded with the surrounding Campagna, and only marked by the line of ruined sepulchres which form such picturesque objects in that solitary waste: it was reserved for the present Pontiff, aided by the late Commander Jacobini, his enlightened Minister of Public Works and Fine Arts, to lay it open in the most interesting part of its extent to the study of the archæologist. Commenced in 1850, the works of excavation were completed in 1853, under the direction of the late Commendatore Canina, who published a most interesting work on the discoveries made, with detailed topographical plans and restorations of the principal monuments, one of the very important contributions made of late years to ancient topography by that lamented archæologist, and which ought to be in the hands of all those who wish to examine in detail this very classical locality.\* Referring therefore to Canina's work for more ample information, we shall confine ourselves here to point out the most remarkable objects between Rome and le Frattocchie, near the site of the ancient Bovillæ.

\* La prima parte della Via Appia dalla Porta Capena a Boville, descritta e dimostrata con i Monumenti superstiti: Roma, 1853. 2 vols. 4to.

It may not be unnecessary to inform the reader that the Via Appia commenced nearly 1 m. within the Porta Appia of the Aurelian wall, the modern gate of S. Sebastiano, at the Porta Capena, the position of which he will see marked on a wall—P C—about 300 yards beyond the modern Via di San Gregorio, corresponding to the narrowest part of the valley, between the Cælian and Aventine hills, respectively crowned by the Villa Mattei on the l., and the ch. of Santa Balbina on the rt. The distance from this point to the modern Porta di San Sebastiano is 1480 yards, the space included between the more ancient wall of Servius Tullius and that of Aurelian.

Leaving the Porta Capena, we soon after cross the *Marcenna*, the ancient Aqua Crabra, which, entering the city near the Porta Metronia, after running through the valley of the Circus Maximus, flows into the Tiber near the Cloaca Maxima: beyond this and on the l. the modern Horticultural Gardens are supposed to occupy the site of the grove and Temple of the Camenæ, near which, in more ancient times, were the Fountain and Valley of Egeria, the site of Numa's interviews with that mysterious nymph. The locality is very clearly fixed by Juvenal in describing the journey of his friend Umbricius and himself, in whose time the place appears to have lost all its romance, being inhabited by the lower orders, chiefly Jews—

Sed dum tota domus rheda componitur una,  
Substitit ad veteres Arcus, madidamque Capenam;  
Hic, ubi nocturna Numa constituebat amicae,  
Nunc sacri fontis nemus, et delubra locatur  
Judeis.

In vallem Egeriæ descendimus et speluncas  
Dissimilis veris . . . . .

*Juv. Sat. III.*

The site is further confirmed by a very ancient scholiast of Juvenal, who states, when commenting on the above verses, "Stetit expectans rhedam, ubi solent Proconsules jurare in Viâ Appiâ ad Portam Capenam, id est ad Camænas." Farther on still on our l. stands the ch. of San Sisto, the supposed site of the Temple of Honour and Virtue, founded by Marcus Marcellus, and mentioned by Cicero. Here the Via Latina sepa-

rated on the l., and in the triangular space between it, the Via Appia, and the Aurelian Wall, are the tombs of the Scipios and the Columbaria of the neighbouring Vigna Codini, which are described at p. 72, and some substructions of sepulchres on the opposite side of the road. The Arch of Drusus follows, and 120 yds. beyond the Porta S. Sebastiano on the rt. was found the 1st milestone of the Via Appia, which is now placed on the balustrade before the Capitol. It was in the space on the l. outside of the modern gate that the best authorities place the Temple of Mars, where the armies entering Rome in triumph used to halt; the descent being the ancient Clivus Martis mentioned on a beautifully cut inscription in the Galleria Lapidaria at the Vatican. Crossing the Almo, the huge mass of ruin on the l. is supposed to be the sepulchre of Geta, and that on the opposite side of the road of Priscilla, the wife of Absacanthus, a minion of Domitian's, at the base of which is the modern Osteria di Acquataccio: the tomb of Priscilla is surrounded by niches, which probably contained statues; the circular tower placed upon it is a mediæval construction. A few hundred yards farther, the Via Ardeatina branches off on the rt.; in this *Bivium* or bifurcation is the ch. of *Domine quo vadis*, so called from the tradition that it was here St. Peter in his flight from Rome met our Saviour, who to the above inquiry of the Apostle replied *Venio Romam iterum crucifigi*. On the floor of the ch. is a marble slab, with a fac-simile of the foot-marks of our Saviour, which are said to have been left upon the block of the road pavement on which he stood; the original, in black lava, is preserved amongst the most precious relics of the neighbouring basilica of San Sebastiano. After passing *Domine quo vadis*, the road leading to the Valle Caffarella and the so-called Fountain of Egeria, and the Temple of Bacchus, branches off on the l.: the space which intervenes between this and the descent to the ch. of S. Sebastian is a kind of table-land, the centre of which corresponds to the second

m. On the l. are the Columbaria of the Liberti of Augustus and of Livia, and of the family of the Volusii, and on the rt. of the Cecillii: behind the latter, in the Vigna Amendola, the best authorities place the small Temple or *Ædicola* of the Divus Rediculus. The *Osteria delle Pupazze* is built on the massive ruins of a tomb, and nearly opposite is the entrance to the Catacombs of St. Calixtus, remarkable for the many interesting monuments of the early Christians lately discovered in them, and the sepulchres of some of the popes of the 2nd and 3rd centuries. It is known that the remains of St. Peter and of his immediate successors, which had been deposited in the catacombs of the Vatican, were removed by the Christians to these catacombs when the space over the former was converted into a circus by Nero, A. Severus, and Elagabalus. At the invasion of the Longobards most of the relics of the early Bishops of Rome interred here were removed by Pascal I., but the inscriptions were left behind, and it is by the discovery of these that the last resting-places of S. Damasus, S. Cornelius, and several other early popes, were ascertained in 1854. On the descent to S. Sebastian are numerous sepulchral remains, that nearest the ch. being of Claudia Semne. The Temple of Romulus and the Circus of Maxentius on the l. have been fully noticed already (p. 39). The 3rd milestone on the Appian corresponds to half way between the tomb of Cæcilia Metella and the eastern portion of the machicolated wall of the Caetani fortress. The ruined chapel of the Caetani is interesting as one of the few Gothic edifices about Rome: it consists of an oblong nave, at the extremity of which are the ruins of an apse: there are traces of a circular wheel window in the opposite gable, and 6 pointed ones on each side: the roof is destroyed, but the spring of the arches shows that they were pointed and corresponded in number with that of the windows. The tomb of Cæcilia Metella is situated, as already stated, at the extremity of a lava current, which descended probably from near Marino



and which may be well seen in the numerous quarries opened on it, to the l. of the road, and from which a considerable portion of the paving-stone of the modern city is obtained. From this point the Via Appia runs almost in a straight line as far as Albano, its direction being very nearly S. 39° E. 1 m. beyond this, on the l., or close to the 4th m., on a modern pier, have been placed several fragments of sculpture, and an inscription belonging to the tomb of M. Servilius Quartus, of the great Servilian family, which stood here: it was excavated by Canova. A few yards beyond this on the l. is a very interesting bas-relief, placed upon a modern pedestal, supposed to represent the death of Atys, the son of Cræsus, killed in the chase by Adrastus; the sitting figure is Cræsus, before whom Adrastus is kneeling, the body of Atys borne behind, and followed by the Fates, emblematical of his destiny as predicted to the father. This bas-relief, one of the most interesting discoveries during the late excavations, was evidently the ornament of a sepulchral monument; and as it is well known, as stated by Tacitus, that it was at the 4th m. on the Appian, and consequently near this spot, that Seneca was murdered in one of his villas, by order of Nero, there is reason to suppose that the tomb of the philosopher was here, and, as no inscription would have been permitted to be placed upon it during the tyrant's lifetime, that this bas-relief, emblematical of the instability of life in the midst of the greatest apparent prosperity, and of the unerring hand of destiny, was placed on the tomb of Seneca, who, as Solon did of old by Cræsus, endeavoured to reform the mind and ways of his imperial pupil. Beyond this interesting site is the sepulchre of the sons of Sextus Pompeius Justus, a freedman of one of the Sexti, descendants of Pompey the Great, with an inscription in verse: close to it are the ruins, in the form of two massive fragments of wall, of a small temple supposed to have been dedicated to Jupiter, where numerous Christians suffered martyrdom. This temple, which might have

been easily and appropriately converted into a ch. dedicated to the martyrs who had suffered near it, was despoiled by Prince Torlonia, the owner of the soil, in 1850, before the government excavations were commenced, in order to remove its granite columns to adorn his villa on the Via Nomentana. From this point we enter on a real street of tombs, which continue uninterruptedly for nearly 4 m.: between the 4th and 5th m. the most remarkable are—on the rt. a cippus raised to Plinius Eutychus by Caius Plinius Zosimus, a favourite freedman of Pliny the younger, who speaks of him in his 19th Letter; then comes the tomb of Caius Licinius, and still farther a Doric tomb, a very ancient republican construction in peperino, with bas-reliefs representing a warrior and warlike instruments; and one of a later period to several members of the family of the Secundini, an inscription on which is curious—TITO . CLAUDIO . SECUNDO . PHILIPPANO . COACTORI . FLAVIA . IRENE . VXORI INDVLGENTISSIMO; from which it would appear that the deceased was a tax-gatherer, and the best of husbands, in modern lapidary phraseology; the monument is probably of the time of Trajan;—of Rabirius Hermodorus, of Rabiria Demaris, and Usia Prima, a priestess of Isis, with bas-relief portraits of each; and a little farther another republican monument in peperino, of a very early style, but without an inscription. After passing the 5th m., on the rt. is a circular mound, on which stands a modern tower, where antiquaries place the Fossa Cluilia, raised by the Romans in their contests with the Albans; and a short way beyond 2 large circular mounds, surrounded by a basement of blocks of peperino, which Canina supposes to be the tombs of the Horatii and Curatii: their form and construction are very different from the sepulchres of the Imperial period; they resemble some of those decidedly Etruscan, such as the Alsietian mound tombs near Monterone on the road to Civita Vecchia, whilst their position corresponds exactly with the distance from Rome where we are told by Livy

those heroes fell; in which case the level ground behind would be the entrenched camp of the Albans in their attempt to oppose the progress of the Romans under Tullus Hostilius. This space appears to have been subsequently converted into an Ustrinum, or open space where human bodies were consumed, some fragments of its enclosing wall being still visible. On the opposite side of the road, and extending considerably in every direction, is a large mass of ruins, formerly confounded under the denomination of Roma Vecchia, but which are now considered to have formed a large suburban villa belonging to the Quintilii, and afterwards to the Emperor Commodus. The huge pyramidal ruin on the l. near this, called without any foundation the Sepulchre of the Metelli, is at the same time one of the most picturesque objects on the Via Appia, the most remarkable from its massive solidity: the narrow pedestal on which the great mass is supported, like a mushroom on its stalk, is owing to the large blocks of stone which formed the outer part of the base being carried away in more recent times for building purposes. Near this is an inscription of a member of the family of Cæcili, in whose sepulchre, as we are told by Eutropius, Pomponius Atticus was buried, near the 5th m. on the Appian; and of the Terentii, the family of the wife of Cicero. Between the 5th and 6th m., on the l., are the memorials of Sergius Demetrius, a wine-merchant (Vinarius), who lived in the Velabrum, of Lucius Arrius, and Septimia Galla. At the 6th m. is one of the most remarkable ruins on the Via Appia, the large circular sepulchre called *Casale Rotondo*, of such huge dimensions, that not only there is a house and farm-buildings, but an olive-garden, upon its summit. The excavations have led to the discovery of several fragments of sculpture and inscriptions, one bearing the name of Cotta in fine large letters. There is reason to believe that it was erected to Messalla Corvinus, the orator, poet, and friend of Augustus and Horace,

one of the most wealthy and influential of the great senatorial families of the time—

Cotta  
Pieridum lumen, presidiumque fori.  
Maternos Cottas cui Messallasque paternos  
Maxima nobilitas ingeminata dedit—

*Ovid. Epist. xvi.—*

who died in the 11th year of our era, by his son Marcus Aurelius Messallinus Cotta, who was Consul A.D. 20. The inscription on it has been thus restored by the learned Cav. Borghesi—*M. AURELIUS M. F. M. N. COTTA, MESSALLÆ CORVINO PATRI*. The tomb was one of the most colossal outside the gates of Rome: as it now stands, it is 342 Eng. ft. in diameter, or one-third more than that of Cæcilia Metella; it is built of small fragments of lava, embedded in a strong Pouzzolana cement in the centre, bound together by large blocks of travertine, and was cased in a coating of the same stone, and covered with a pyramidal roof formed of slabs so sculptured as to imitate thatch or tiling; recent excavations have shown that the base was formed by huge masses of the same material, and the whole monument surrounded on the side of the Campagna with a wall of peperino, on which stood pedestals and cippi, which probably supported ornamental vases and statues. Some fine specimens of sculpture were found near it; amongst others, a short column, which probably formed a pedestal for a statue, with a circular bas-relief of Tritons and marine animals of beautiful design; in front of the tomb are remains of hemicycles for seats, or resting-places, for travellers on the side of the Via Appia. The view from the summit of this tomb is one of the finest over the Campagna and the Alban hills. Beyond Casale Rotondo stood, on the rt. the tombs of P. Quintus, Tribune of the 16th Legion; of a Greek comic actor; of Marcus Julius, a steward of the emperor Claudius; of Publius Decumius Philomusus, the inscription being flanked by what might be called an *armoire parlante*, 2 well-executed bas-reliefs of mice; and of Cedritius Flaccianus, a military

Tribune: whilst on the l. are the Torre di Selce, a tower of the middle ages, erected upon a huge circular sepulchre belonging to some great unknown; the tombs of Titia Eucharis, and of Atilius Evhodus, a seller of ornaments of female attire, who had his shop on the Sacra Via: the inscription on it is entire and curious; it appeals to those who pass to respect it, with an eulogium of the deceased MARGARITARIUS DE SACRA VIA, and the names of the persons who were to be interred in it. Between the 6th and 7th m. the road descends, and deviates slightly from the straight line, to avoid the too rapid descent, and to follow the escarpment of the lava-current at a higher level. It would appear, however, that in the origin the road followed the direct course, as indicated by some more ancient tombs which are seen on the l.; the large semicircular ruin on the l. is supposed to have been an Exhedra or resting-place for wayfarers, erected probably when Vespasian or Nerva repaired the road. Between the 7th and 8th m. there is no tomb of any note; the large circular mound on the rt. is probably of the republican period. Corresponding with the site of the 8th m. are considerable masses of ruins, and particularly several columns in an early Doric style and of Alban peperino, surrounding a portico, which, from the discovery of an altar dedicated to Silvanus, is supposed to have been the area of that divinity raised during the republic; between this and the neighbouring large circular mound faced with blocks of Alban stone, stood the temple of Hercules, erected by Domitian, and to which Martial alludes in several of his Epigrams; the more ancient *Ædicula* of Hercules, near which it stood, was probably in the area of Silvanus. Behind the temple was the villa of Bassus, and further on and on the same side that of Persius, of which there are some walls standing. A few yards farther is an inscription to Q. Cassius, a marble-contractor (*redemptor*); and beyond and on the l. of the road the only

tomb bearing an inscription is that of Q. Verranius, probably the same who was consul A.D. 49, and who died in Britain A.D. 55; the ownership of the high ruin called the Torraccio, with a shepherd's hut on the summit, near it, has not been ascertained. Exactly corresponding with the site of the 9th m., and on the rt. side of the Via Appia, is a considerable ruin supposed to be the tomb of Gallienus, and in which at a later period was buried the Emperor Alexander Severus, who died at the *Mutatio* or halting-place of the Tres Tabernæ. The mass of walls behind mark the site of the villa of Gallienus, which we know from Aurelius Victor was here. This site was excavated during the last centy., by Gavin Hamilton, an English artist settled at Rome, when the Discobolus, now in the Museum of the Vatican, and several other good specimens of ancient sculpture, were discovered. The Roman station *ad Nonam*, or Tres Tabernæ, was close to this spot. From the tomb of Gallienus the road descends to the torrent of the Ponticello, beyond which stood the 10th milestone; the most remarkable sepulchre in this space being on the rt., a massive circular one, like those of the Horatii and Curiatii, and for its size one of the most remarkable on all the road we have described: it marks the S.E. limit of the Agro Romano. From the Ponticello the Via Appia ascends gradually for the next m.: half way on the l. is a large round tomb of the Imperial period, decorated with columns and niches. About 150 yards beyond the place corresponding to the 11th m., and on the l., is a massive ruin, with a chamber in the form of a Greek cross in the centre, and with a pointed roof, which now serves as a dwelling for shepherds. This is the last monument of any importance before reaching le Frattocchie, where the recently excavated portion of the Via Appia joins that now forming with the Via Appia Nova, the post or direct road between Rome and Albano. It was probably the summit of this latter sepulchre

which was used by Boscovich as the S.E. extremity of the base-line measured by him and Maire, in 1750, by order of Benedict XIV., the other being the tomb of Cæcilia Metella. The length of this base-line was about 12,200 English yards, the object of the measurement being to connect by a series of triangles the shores of the Adriatic and the Mediterranean, and to furnish data for a more correct topographical survey of the States of the Church.

The ancient pavement exists on a great part of the road we have travelled over for the last 8 m., and in many places with the sidewalk for foot passengers bordered by a parapet, especially between the 8th and 10th m. The *silex* employed for the pavement was obtained from the numerous quarries of lava which border the road on either side. It is in general much worn into deep ruts by the wheels of the vehicles that passed over it, so as to make it none of the smoothest for the visitor in his modern carriage. Traces of fountains, and circular exhedræ for the use of the traveller, may be seen alongside some of the tombs. All the milestones have disappeared, but their positions have been carefully determined, adopting the distance between the Porta Capena and the spot where that bearing the inscription *VIA APPIA. I.* was discovered, and which, as well as a similar one found at the 7th m. on this road, have been removed to the balustrade in front of the *intermontium* of the Capitol.

It may not be out of place to mention that the whole expenditure for re-opening the Via Appia has little exceeded 3000*l.* sterling, in which has been included, not only the removal of several feet of earth and rubbish that had accumulated during so many centuries, but the erection of walls to defend it from the encroachments of the neighbouring landowners, many of whom (considering the ancient monuments as their property) threw difficulties without end in the way of the praiseworthy operation which by Commendatore Jacobini's and

Canina's perseverance was so happily brought to a conclusion. It still remains to place many of the fragments of sculpture and inscriptions which have been discovered, in such a manner as to be more available to the antiquarian visitor, and to prevent their mutilation; and carry down the excavations to the level of the Via Appia of Imperial times; for there is reason to believe that a good deal of the road, formed of polygonal blocks of lava, as now exposed, is of a more recent date, and that the causeway over which Horace and Virgil, Augustus and Germanicus, travelled on their way to Brundisium, will one day be discovered, beneath the more barbarous work of the time of the Exarchs and of the middle ages.

#### TIVOLI, 18 MILES.

There are few places in the environs of Rome which present so many objects of natural beauty as Tivoli and its surrounding valleys. The enjoyment of the excursion depends in a great measure on the time which the traveller can devote to it. It is not unusual to start from Rome at an early hour, visit the cascades and the temples, and return in the evening of the same day. A hurried excursion of this kind will be scarcely satisfactory: the fine scenery about Tivoli cannot be properly explored in less than 2 or 3 days; and those who are desirous of visiting the classical sites among the neighbouring mountains will find it necessary to make arrangements for a still longer visit. The usual charge for a carriage to go and return in the same day is from 4 to 5 scudi,

exclusive of the driver's *brunamano*. Public conveyances start twice a day from the Piazza degli Orfanelli, performing the journey in 4 hours. Leaving Rome by the Porta S. Lorenzo (p. 6), we soon pass the basilica of that name; and following the Via Tiburtina, at a distance of 4 m. from the city gate cross the Anio, the modern Teverone, by the *Ponte Mammolo*. This bridge, the ancient Pons Mammæus, derived its name from Mammæa, the mother of Alexander Severus, by whom it was repaired. In later times it was destroyed by Totila, and rebuilt by Narses in its present form. It was partly destroyed by the French in 1849. The Anio, or Teverone, which we here cross for the first time, rises on the frontier of the kingdom of Naples; it separates Latium from the country of the Sabines, and falls into the Tiber 2 m. from Rome, below the Ponte Salara. After crossing the river, an ascent of a mile brings us into the wide plain through which flows the torrent of Le Molette, descending from the group of hills of Santangelo and Monticelli—a mile after crossing which, by a gradual rise, we reach the Osteria del Fornaccio, and 2 large farm-buildings belonging to Princes Borghese and Torlonia. Before reaching this place some curious monticules of tufa and square mediæval towers are seen on the rt., bordering on the Anio, and in which are excavated the caverns or ancient quarries of Cerbara near the opposite bank. From Il Fornaccio a road branches off on the l., which now leads to Monticelli, and the first 2 m. of which was the ancient Via Tiburtina, the modern road for the next 3 m. running more to the rt. At the 9th m. is the Osteria delle Capanacce, the highest point between the Anio at Ponte Mammolo and Ponte Lucano. About the 10th m. we pass over a considerable portion of the ancient road, paved with polygonal blocks of lava. Near the 12th m. is the Osteria of Le Tavernucole, close to which a column on the road-side marks the boundary between the Agro Romano and the territory of Tivoli.

Before reaching Le Tavernucole are seen on the l., and at a short distance from the road, the extensive ruins of Castel Arcione, a mediæval stronghold which belonged to the family of that name. Having become, in the early part of the 15th centy., a resort of brigands, it was reduced to its present dismantled state by the people of Tivoli. The wooded region seen on the rt. beyond the Anio comprises the *Tenute* (farms) of Lunghezza and Castiglione, the former near the site of Collatia, the latter of the no less celebrated Gabii. It was not far from the 12th m. that the monument erected to Julia Stemma by her children, now in the Vatican, was discovered a few years ago. The appearance of the country alters near this, and the vegetation is less luxuriant, owing to the change in the geological nature of the soil, which from Rome has been entirely volcanic, whereas we now enter on the Travertine region, which extends to the base of the Apennines. The view of the hills before us is very fine from hereabouts, and indeed all the way to Tivoli. The 3 low pointed hills on the l., capped with castles and villages, are Santangelo in Capoccia, on the site of Medullia, Poggio Cesi, and Monticelli, on that of Corniculum; whilst between the latter and Monte Gennaro, the highest peak in this part of the Apennines, we discover Palombara, the ancient Cameria. About 1½ m. beyond le Tavernucole, and close to the road, on the l. hand, is the *Lago de' Turtari*, so called from the incrusting quality of its waters, which produce the stone called *Travertine*, and deposit a calcareous coating on vegetable and other substances. The margin has been so much contracted by the deposits from the water that its surface goes on gradually diminishing in extent. Its sides are formed by large masses of a coarse calcareous incrustation. Near this a road on the l. leads to Palombara and Monticelli; and another, a branch of the ancient Via Tiburtina, to Tivoli by the Ponte del Acquorio, the ancient Pons Aureus, but is superseded by the more recent one over the Ponte Lucano. 1 m.

beyond the Lago de' Tartari we arrive at the bridge which crosses the canal that drains the lakes of *La Solfatara*, the ancient Aquæ Albulæ, and carries its sulphurous waters into the Teverone. The canal is 9 ft. wide and 2 m. long. It was cut by Cardinal Ippolito d'Este, whilst governor of Tivoli, in order to prevent the inundations and malaria to which the country was liable from the overflow of these lakes, the more ancient and tortuous emissary having been choked up. The water is of a milky colour: it runs in a strong current, and is always marked by a strong smell of sulphuretted hydrogen gas. The lakes are less than 1 m. from the bridge, and are filled with reeds and aquatic vegetables: the petrifying quality of the water is continually adding to the rocky margin around them. In the middle of the 17th cent. the larger of the two was a mile in circuit, but is now so contracted that its greatest diameter is scarcely 450 ft. The floating masses of vegetable matter on its surface have been called "Isole Natante." The lake is mentioned by Strabo, who says that its waters were used medicinally, and that they were much esteemed in various maladies. Near it are the ruins of the Baths of Agrippa, frequented by Augustus and enlarged by Zenobia, in recollection of whom they are still called "Bagni di Regina." The water was examined by Sir Humphry Davy, who ascertained that the temperature is 80° Fahrenheit, and that it contains more than its own volume of carbonic acid gas, with a small quantity of sulphuretted hydrogen. The sulphurous odour impregnates the air for a considerable distance, and the depth of water may be proved by the volumes of gas which rise to the surface a certain time after a stone thrown into it has reached the bottom. These lakes were once considered as unfathomable, but recent measurements have shown that their greatest depth does not exceed 120 English ft. Besides the principal lake, called of the *Isole Natante*, nearest the road, there are 2 others; the largest, of Le Colonelle, is 160 ft. deep, com-

municating with that of the *Solfatara*, and which, from its higher level, furnishes the water to the baths. The classical traveller will look in vain for any traces of the grove of the lofty Albunea, or of the Temple of Faunus, which Virgil celebrates in the seventh *Æneid* as the oracle of all Italy:—

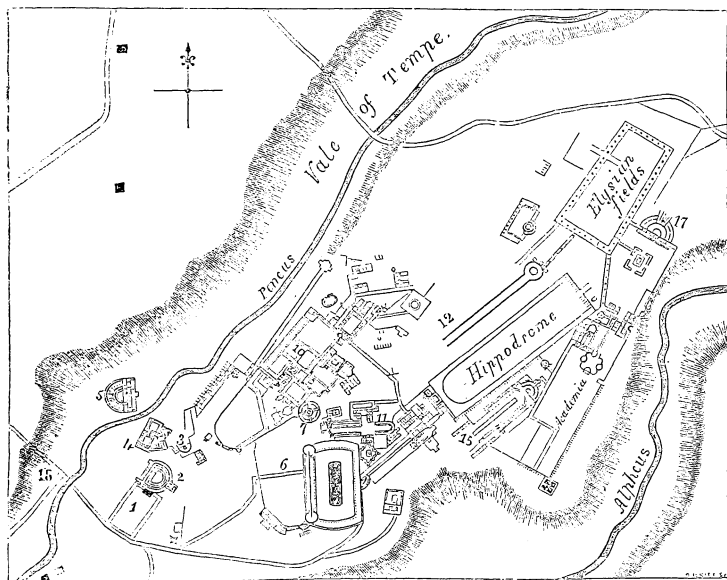
"lucosque sub alta  
Consulit Albunea; nemorum quæ maxima  
sacro  
Fonte sonat, sævamque exhalat opaca me-  
phitim.  
Hinc Italæ gentes, omnisque *Ænotria* tellus,  
In dubiis responsa petunt."

A little more than 2 m. beyond the canal we cross the Anio by the *Ponte Lucano*, one of the most picturesque objects in the whole route, which G. Poussin has rendered celebrated by the well-known picture in the Doria Palace. The tomb of Plautius Lucanus, which adds so much to the peculiar character of the landscape, is one of the best preserved of the many sepulchral monuments about Rome. It is similar in form, although of smaller dimensions, to that of Cæcilia Metella, on the Via Appia. Like it, it stands on a square base, and is surmounted by mediæval fortifications of the time of Pius II. The decorated front, flanked by pilasters, although ancient, is posterior to the body of the tomb, which was erected in the year preceding our era (752 of Rome), by M. Plautius Silvanus, for himself and his wife Lartia, and his child by a former marriage, Urgularicus. It was subsequently used by his descendants, one of whom, Tiberius Plautius Silvanus, served in Britain, and died in A.U.C. 829, as we see by the long inscription on its eastern side. The entrance to the sepulchral chamber was behind. Near this bridge, at Barco, and in different parts of the plain between the road and the Anio, are the quarries from which ancient Rome derived her supplies of travertine. Those that supply the modern city are along the modern road. The piers of the *Ponte Lucano* and 2 of the arches are ancient, but are not remarkable for their masonry. A short

distance beyond the bridge some ruins may be seen in a garden on the rt., supposed, by Canina, to have belonged to the approaches to the Villa Adriana, on one of which is a mutilated bas-relief of a man and horse, called by the local ciceroni Alexander and Bucephalus. Farther on, the old road, the Via Constantiana, proceeds to the l. in a direct line to Tivoli, the more modern one passing to the rt.: from the latter the road to Hadrian's villa branches off; the carriage-road ascending to the town amidst plantations of gigantic olive-trees. Near the foot of this ascent may be seen some portions of an ancient road that led from Gabii to Tibur. The rise from the Anio to the hill on which Tivoli is built is well managed. The road, about  $1\frac{1}{2}$  m. in length, with an ascent of

650 ft., was made by the Braschi family in the last centy., and who, during the pontificate of Pius VI., the founder of their prosperity, purchased large possessions in the vicinity. As the traveller will probably return by the carriage-road, arriving, he will do well to leave the vehicle where the old road to Tivoli branches off on the l.; ascending the latter he will see on the side an inscription of the time of Constantine relative to its repairs, and be able to visit before reaching the town (in a vineyard) on the rt. the circular edifice called the Temple of la Tosse, higher up the iron-works and the villa of Mecænas, the cathedral, &c.

*Villa of Hadrian (Villa Adriana)*  
(to be seen only by an order to be obtained at the palace of the duke of



Villa Adriana.

1. Portico. 2. Odeum. 3. Nymphæum. 4. Palestra. 5. Latin Theatre. 6. Pæcile. 7. Scuola.
10. Imperial Palace, with Temples of Diana and Venus, and Libraries. 11. Stadium and Thermæ. 12. Passage to the Tartarus. 15. Serapeon of Canopus. 17. A second Theatre.
18. Roads from Rome and Tivoli.

Braschi, its owner, at Rome). This villa is situated on the plain at the base of the hill of Tivoli, and was built from the emperor's designs, in order to include in one spot all he had seen most striking in the course of his travels. It covered a space said by the Roman antiquaries to be from 8 to 10 m. in circuit; when first built it must have been more like a town than a villa. Nothing in Italy can be compared to its imposing ruins. It contained a Lyceum, an Academy, a *Pæcile* in imitation of that at Athens, a Vale of Tempe, a Serapeon of Canopus in imitation of that at Alexandria, a stream called the Euripus, Greek and Latin Libraries, Barracks for the Guards, a Tartarus, Elysian Fields, and numerous temples. Hadrian was residing here when he was seized with the illness of which he died at Baïæ. The villa is supposed to have been ruined during the siege of Tibur by Totila: for many centuries subsequent to that event it was plundered by the Romans, who converted its marbles into lime, and removed its statues and columns to adorn their palaces and churches. The most remarkable ruins are the following:—The entrance-gate and the alley of trees beyond are supposed to occupy the site of the portico (1), which leads to the *Odeum*, or *Greek Theatre* (2), one of three which formerly existed in the villa. The seats, the corridors beneath them, and a portion of the proscenium are still traceable. The modern casino is supposed to stand on the *Nymphæum* (3), on the l. of which, and extending towards the valley and the Peneus which runs through it, is a confused mass of buildings called the *Palestra* (4). On the opposite side of the river are the remains of the *Latin Theatre* (5). Crossing the olive-garden to the rt. we arrive at the *Pæcile* (6), built in imitation of that at Athens, described by Pausanias. The lofty reticulated wall of the portico, nearly 600 feet in length, is still standing, the most remarkable, perhaps, of all the ruins of the Villa Adriana. At its eastern extremity is a circular building, to which the name of *Scuola* (7) has been given by Canina, but which is more generally known by the desig-

nation of the *Hall of the Seven Philosophers*, with 2 niches for statues, supposed to have been lined with slabs of porphyry. *Teatro Maritimo*, from the discovery of a mosaic with representations of sea-monsters on the pavement. On the l. of this latter are some ruins called the *Greek and Latin Libraries*. Beyond the Hall of the Philosophers, are two semicircular buildings, called the, 9. *Temples of Diana and Venus*, probably, at least the latter, baths, and at their S.E. extremity the Temple of Castor and Pollux. *Imperial Palace* (10), a name given to an extensive ruin apparently of two stories: in the lower one are some remains of paintings, with crypts or cellars. The upper story has a large quadrangular portico: in many parts the walls are double. Near this is a long line of arches communicating with a corridor divided into 3 floors, probably the dwelling of slaves or servants. Upon it rise the ruins called the *Palace of the Imperial Family*, opposite to which is a large circular hall, belonging to a block of buildings called *The Thermæ* (11), the roof of which is well preserved, and has some fragments of beautiful stucco reliefs. Returning to the *Pæcile* (5), and traversing the great square space in front, in the centre of which are traces of a *piscina*, are the *Barracks of the Prætorian Guard*, a number of chambers of two and three stories, called the *Cento Camerelle*, with remains of galleries on the outside from which they were originally entered. On the rt. of the barracks is the great square, nearly 600 ft. in length, supposed by some antiquaries to be the site of the Circus or Hippodrome. Following a terrace towards the *Thermæ*, and bordered on the l. by large vaulted chambers, we arrive at an oblong depression surrounded by ruins; this was the *Serapeon of Canopus* (15), in imitation of the edifice bearing the same name at Alexandria. The oblong Atrium in front is supposed to have been filled with water, as several conduits and covered channels may be seen behind the temple. Some chambers called the apartments of the priest, and a



semicircular gallery with a painted ceiling, are still standing. The works of art discovered among these ruins are preserved in the Egyptian Museum of the Vatican. Beyond the Serapeon are the ruins of the Academia, and of another *Theatre* (17). On the l. of the circus is a fosse (12) leading to some subterranean corridors, supposed to be connected with the *Tartarus*; and the presumed site of the *Elysian Fields*. Still farther on to the l. is the *Vale of Tempe*, which has little resemblance to the famous vale of Thessaly, although a small stream is carried through it bearing the name of Peneus. Beyond the ruins of the Academy and the Roman theatre, and on the space between the valleys of the Peneus and Alpheus, which bound on either side the Villa Adriana, are confused ruins, to which the names of Prytaneum and Cynosargus have been given; and  $\frac{1}{4}$  m. farther still, near the church of San Stefano, a large fragment of walls, known by the name of *Torre di Timone*, which is supposed to have formed part of the *Lyceum*, close to which are the ruins of a bridge or aqueduct upon a double tier of arches. The number of precious works of art discovered in Hadrian's villa add greatly to the interest of the spot: the beautiful mosaic of Pliny's Doves in the Capitol, many of the Pseudo-Egyptian antiquities in the Vatican, and numerous statues of the highest class, noticed in the account of these museums, were found among its ruins. It disputes with the Portico of Octavia the honour of having contained the Venus de Medicis, and many of the museums of the great European capitals are indebted to it for some of their most valuable treasures.

The ascent to Tivoli by the carriage-road, through a grove of olives, is picturesque. On the height on the rt. before reaching the gate are the ruins of the villa of Cassius. The principal entrance to the town on this side is by the Porta di Santa Croce, from the terrace near which, called the *Veduta*, and in front of the Jesuits' College and the Palazzo Santa Croce, there is a magnificent view over the Campagna.

TIVOLI. *Inns*: La Regina, improved, although there is still much wanted to make it as comfortable as it might be.—La Sibilla, situated close to the Temple of the Sibyl, and with the best views of the falls, has only its situation to recommend it, for the fare and especially the sleeping accommodation are very inferior. All the inns at Tivoli are so indifferent that parties will perhaps do better to provide themselves with a cold lunch before leaving Rome, which they can eat more comfortably at the conclusion of their excursions under the shady avenues of the Villa d'Este, or on the terrace below the temple of the Sibyl, than at the dirty hosteleries in the town.\* As regards its inns, Tivoli is far behind Albano and Frascati. By leaving Rome early, in the season when these excursions are made with most enjoyment, April and May, the visitor will have plenty of time to see everything, and to get back before dark.

The following itinerary of the principal objects of interest in the more immediate vicinity of Tivoli will occupy about 4 hours:—*Temples of Vesta and the Sibyl*; *Grotto of Neptune, tunnels of the Anio* cut through the Monte Catillo; *Ruins of the Villa of Popiscus* and of the ancient Roman bridges; excursion by the *Church of St. Antonio* and the *Madonna di Quintiliolo* to the *Ponte dell' Acquoria*, returning to Tivoli by the ancient Via Tiburtina, and visiting the *Tempio della Tosse, the Iron-works*, and Roman ruins round the latter; the *Villa d'Este* and the *Cathedral*. Leaving the inn on the return journey to Rome the old Castle near the Porta di Santa Croce, and the Aqueduct at the Villa Braschi, can be visited. A quarter of an hour will bring us to the Villa Adriana, to go over the ruins in which will require above an hour, and by which the day's explorations will terminate. From the Villa Adriana the journey to Rome will occupy  $2\frac{1}{2}$  hours.

Tivoli, the ancient Tibur, a city of the Sicani, founded nearly 5 centuries before Rome, was one of the early rivals of the Eternal City, and was reduced

to obedience by Camillus. The Roman historians tell us that the Sicani were expelled by Tiburtus, Corax, and Catillus, grandsons of Amphiaraus, who came from Greece with Evander; and that the settlement derived its name from the eldest of these brothers. This circumstance is frequently alluded to by the poets:—

“Tum gemini fratres Tiburtia mœnia lin-  
quant,

Fratris Tiburti dictam cognomine gentem,  
Catillusque, acerque Coras, Argiva juventus.”

*Virg. Æn. vii. 670.*

“Mœnia Tiburis Udi

Stabant Argolica quod posuere manus.”

*Ovid. Fasti, v. 74.*

“Nulla Vare, sacrâ vite prius severis arbo-  
rem

Circa mite solum Tiburis, et mœnia Catili.”

*Hor. Od. I. xviii. 1.*

The classical associations of Tivoli have made it a memorable spot in the estimation of the scholar; its scenery inspired some of the most beautiful Lyrics of Horace, who has sung its praises with all the enthusiasm of a fond attachment:—

“Me nec tam patiens Lacedæmon,  
Nec tam Larissæ percussit campus opimæ,  
Quàm domus Albunæ resonantis,  
Et præceps Anio, et Tiburni lucus, et uda  
Mobilibus pomaria rivis.”—*Lib. I. vii. 10.*

He tells us that he often composed his verses while wandering among the groves and cool pastures of the surrounding valleys, and expresses his anxious wish that it may be his lot to spend his old age in its retreats:—

“Tibur Argeo positum colono,  
Sit meæ sedes utinam senectæ,  
Sit modus lasso maris et viarum  
Militiæque.” *Lib. II. vi. 5.*

In the early period of the empire Tibur was the favourite residence of many of the poets, philosophers, and statesmen of Rome, the ruins of whose villas are still shown in different parts of the valley. The epithet of “*Superbum Tibur*,” given to it by Virgil, is still borne as the motto on the city arms; and Catullus and Propertius have commemorated the beauty of its position with a partiality scarcely

less remarkable than that of Horace. Among the historical records of the city, we know that Syphax king of Numidia died in its territory B.C. 202, 2 years after his captivity. He had been brought from Alba Fucensis to grace the triumph of Scipio, and was honoured, as Livy tells us, with a public funeral. Zenobia also, after gracing the triumph of Aurelian, spent the latter years of her life in the neighbourhood of Tibur, surrounded with all the pomp of an eastern princess. During the Gothic war, when Rome was besieged by Narses, Tibur was occupied by the troops of Belisarius. It was afterwards defended by the Isaurians against Totila, and treacherously surrendered by the inhabitants, whom the Goths repaid with such fearful barbarities that Procopius declares it impossible to record their cruelties. Totila, after being defeated in his attempt to take Rome, retired to Tibur, and rebuilt the town and citadel. In the 8th century it lost its ancient name, and assumed that of Tivoli. Its history during the middle ages is a continued record of sieges and struggles against the emperors and the popes. Among these, the most interesting to English travellers is the retreat it afforded to our countryman Adrian IV. and Frederick Barbarossa after the insurrection caused at Rome, in 1155, by the coronation of the emperor, who is said, by the cardinal of Aragon, to have issued a diploma exhorting the people of Tivoli to acknowledge their allegiance to his Holiness. At this period Tivoli appears to have been an imperial city independent of Rome, and to have been the frequent subject of contention between the emperors and the Holy See. In 1241 it was seized by Frederick II., assisted by the powerful house of Colonna, and was for some time the stronghold of the Ghibeline party. Tivoli appears to have been the headquarters of the Ghibeline chiefs until the cardinals assembled at Anagni elected Sinibaldo dei Fieschi to the papal chair under the name of Innocent IV. In the 14th century Cola da Rienzo made it

his head-quarters during his expedition against Palestrina: he resided there for some days, and harangued the people in the square of S. Lorenzo. In the following century it was occupied by Braccio Fortebraccio of Perugia and the Colonnas. To control the people and reduce them to obedience, Pius II. erected the present castle.

Modern Tivoli is one of the most important cities of the Comarca. It is situated on the slopes of Monte Ripoli, supposed to have been so called from Rubellius, the proprietor of one of the Tiburtine villas. Its height above the level of the sea is 830 feet. The population of the city is about 6750. The chief interest of Tivoli is derived from its picturesque position, from the falls of the Anio, and from the ruins of the temples and villas which still attest its popularity among the rich patricians of ancient Rome. It has little modern interest. Its uncertain and stormy climate, and the number of deaths annually, which give a bad impression of its salubrity, are commemorated in the popular distich:—

“Tivoli di mal conforto,  
O piove, o tira vento, o suona amorto.”

Two of its churches, S. Andrea and La Carità, date from the fifth century. Among the ancient edifices of the town the most important is the *Temple of Vesta*, although generally attributed to the *Tiburtine Sibyl*, a beautiful building of the best period of art, finely placed on the rock overhanging the valley of the cascades, on which is supposed to have stood the Arx of the ancient Greek colony, and from which in more recent times this part of Tivoli received the name of Castro Vetere; Nibby, however, contends that it is the Temple of Hercules Saxonus. It is a circular edifice, 21½ feet in diameter, surrounded by an open portico of 18 columns, 10 of which remain. They are of stuccoed travertine, of the Corinthian order, and are 18 feet high exclusive of the capitals, which are ornamented with lilies. The entablature is sculptured with festoons of flowers and heads of oxen; and the architrave bears the

inscription L. GELLIO. L. The cella is composed of small polygons of tufa and travertine, and has two windows. Close to this temple is that now generally considered to have been dedicated to the *Tiburtine Sibyl* (Sibilla Albunea). It is an oblong edifice of travertine, with an open portico of four columns of the Ionic order. It is now converted into a church dedicated to St. George. From the Temple of the Sibyl a pretty path, commenced by General Miollis, and greatly improved of late by the Government, which has done much to render this lovely locality as accessible as possible to the visitor, leads to the Grottoes of Neptune and the Sirens, the two points from which the *Falls of the Anio* were seen, a few years since, to the greatest advantage. The water was carried over a massive wall erected by Sixtus V., and fell into the dark gulf called the Grotto of Neptune, producing by its contrast with the foam and spray of the cataract one of the most striking scenes of the kind. The inundation of 1826 completely changed the character of the cascade: a great portion of the wall of Sixtus V. was destroyed by the rush of waters, which swept away the church of S. Lucia and 36 houses on the l. bank of the river. It undermined the base of the rock below the temple, and made it necessary to divert the course of the river, in order to preserve it and the part of the town where it stands, from destruction. These changes have deprived the grottoes of much of their interest, but they are still well worth a visit for the purpose of studying the fine sections of the travertine rock. The new Falls were formed by cutting two tunnels of 885 and 980 Eng. ft. through the limestone rocks of Monte Catillo, on the other side of the valley. This was ably executed by the Roman engineer Folchi, and the Anio was turned into its new channel in 1834, in the presence of Gregory XVI. The river falls into the valley in one mass from a height of about 320 feet. The effect of its cascade is scarcely inferior to that of the upper portion of the Falls of Terni. The catastrophe of 1826, by

diverting the course of the river, laid bare the ruins of two ancient bridges and several Roman tombs. The first bridge, at the eastern extremity of the town and highest up the river, was probably the Pons Valerius, over which the Via Valeria passed in its course up the valley. The subsequent works of Folchi for the new tunnels discovered the second bridge near their mouth: it is better preserved than the first, and may also have led to the Via Valeria; it is generally designated as the Pons Vopisci, from the name of the owner of the adjoining Roman villa, with which it appears to have been connected; some antiquaries suppose that it was ruined by the inundation which took place A.D. 165, recorded by Pliny. The cemetery near this ruin was discovered at the same time: it contained many sepulchral monuments; the most remarkable was that of Lucius Memmius Afer Senecio, pro-consul of Sicily, who died A.D. 107. Good walks have been cut on both sides of the valley leading to the different points which command the best views of the Falls. There is also a road leading, along the base of Monte Catillo, to the circular terrace constructed by General Miollis, from which was had the finest view of the old falls, and to the Oratory of St. Antonio, from where the modern ones are best seen; and farther on to the Madonna di Quintiliolo, the best point for seeing the Cascatelle: a path along the margin of the valley amidst a grove of magnificent olive-trees, and from every point of which the views of the Lower Cascatelle are the finest, leads from the Madonna di Quintiliolo to the Ponte dell' Acquaria, where one of the massive arches of the Roman bridge by which the Via Corniculana crossed the Anio to reach Tivoli, is still in excellent preservation. A steep ascent from here leads to the lower part of Tivoli, by the ancient Clivus Tiburtinus, on which several portions of the Roman road may be seen in good preservation. Near to where the Clivus Tiburtinus joins the Via Constantia, is the Tempio della Tosse, and higher up the

Villa of Mecænas and the modern Villa d'Este.

After the objects already mentioned the most worthy of notice are the pretended Villa of Mecænas and the Tempio della Tosse, amongst the ancient; the Villa d'Este, the Old Castle, and the Cathedral, amongst the modern.

*The Villa of Mecænas* is the most extensive ruin about Tivoli; the name it now bears rests on no kind of authority, and dates from the time of Pirro Ligorio. It is generally considered to have formed a portion of the lower porticoes which constituted the approaches to the great Temple of Hercules, that occupied a large portion of the space covered by the modern town, as we shall see the Temple of Fortune did at Præneste. The present ruins consist of massive substructions, since converted partly into the iron-works, and of the remains of a square atrium, which was surrounded by a Doric portico, with a temple on the raised space in the centre. The Via Constantiana, or road leading from the Ponte Lucano to Tivoli, passed under the long covered way or corridor now occupied by the forges and mills of the iron-works. These ruins were converted by Lucien Buonaparte into workshops, where large quantities of bars and other objects in iron are still manufactured. The visitor ought to ascend to the terrace over the works to enjoy the view over the valley, and from which a gate leads into the garden, round which may be examined the Doric portico above mentioned.

*The Tempio della Tosse*, on the rt. of the Via Constantina, and a short way below the iron-works. The singular designation of Temple of the Cough appears to date from the 16th cent., and to be a corruption of the name of Turcia, a family of whom it was probably the sepulchre, and which, from the inscription relative to the repairs of the road, referred to above, had existed here in the 4th cent., Lucius Arterius Turcius having executed this work in the reigns of Con-

stans and Constantius. The Tempio della Tosse is a circular edifice covered with a dome having an opening to admit the light in the centre, like the Pantheon; around are circular niches—one larger than the rest had traces of early Christian paintings representing the Saviour and the Virgin, which led some antiquaries to consider the edifice as a Christian temple. The general form and the style of the masonry bear so great a resemblance to the tomb of S. Helena, the modern Tor Pignatara, that it is more probable it was intended for a sepulchral monument; and the best authorities now consider that it was erected about the same period as that of the mother of Constantine, and to contain the ashes of the Turcia family.

The *Cascatelle*, a series of pretty cascades formed by the waters of the Anio, which are diverted from the main stream above where it enters the tunnel under Monte Catillo, and after they have served the purposes of the many mills in Tivoli, and the iron manufactories. The first and largest stream forms two cascades; the other those which issue from the Villa of Mecænas, and fall into the valley from a height of more than 100 ft. The effect of these cascades, contrasted with the brilliant vegetation of the valley and the rich colouring of the massive brickwork of the villa, produces a scene of striking interest.

Of the many villas of the Roman period which existed about Tibur, the sites of only a few can now be determined. The church of the Madonna di Quintiliolo is built on the ruins of the *Villa of Quintilius Varus*, commemorated by Horace: its situation on the slopes of Monte Peschiavatori is one of the most beautiful that can be imagined: the ruins are of great extent, and the upper terrace commands a fine view of the Villa of Mecænas, the Cascatelle, and the Campagna of Rome, extending in fine weather to the sea. The magnificence of the villa is proved by the numerous statues, mosaics, and other works of art which

have been found among its ruins, many of which have been already noticed in our description of the Vatican museum. The other villas which are known to have existed at Tivoli, and of which the local antiquaries profess to show the ruins or the sites, are those of Vopiscus, Piso, Cassius, Munatius Plancus, Ventidius Bassus, Fuscus, Propertius, &c. With the exception of the Villa of Cassius, many of these ruins are mere conjectures, and it would be an unprofitable task to follow the speculations upon which their doubtful authenticity depends. The walls which support the terraces of the villas of Brutus and of Bassus are polygonal; and that of Fuscus, below the Strada di Carciano, is a fine specimen of Roman work, more than 100 ft. in length. At Carciano, under the Casino of the Greek College, are all that remains of the *Villa of Cassius*. The ruins of this noble villa are still very extensive, and have contributed largely to the great museums of Europe. In the 16th century Cardinal Ferdinando de' Medici and Archbishop Bandini of Siena made considerable excavations and brought to light many beautiful specimens of ancient art. The researches of De Angelis in 1774 were still more important: the statues and marbles which he discovered were purchased by Pius VI. for the Vatican, and are justly classed among the valuable treasures of that museum. Nearly all the statues and busts in the Hall of the Muses were found here, together with many others which have been noticed in our description of the Museo Pio-Clementino. We have already mentioned the Villa of Vopiscus, near the modern cascades. There is no clue to enable us to discover where the Villa of Horace stood, although placed by the local ciceroni near the church of S. Antonio.

Near to the entrance of Tivoli, by the Porta Santa Croce, is the *Villa d'Este*, built in 1549 from the designs of Pirro Ligorio by Cardinal Ippolito d'Este, son of Alfonso II., duke of Ferrara: it now belongs to the Duke of Modena as successor of that celebrated family. Though picturesquely situated, it is

now uninhabited. The casino, decorated with frescoes by Federigo Zuccherò, Muziano, and other painters, representing events in the history of Tivoli, is perishing from neglect. Its formal plantations and clipped hedges find few admirers after the natural beauties of the surrounding scenery; and the waterworks, called the Girandola, are now justly regarded as a strange perversion of taste in the neighbourhood of the grand cascades. Notwithstanding these defects, the beautiful ilexes and cypresses of the gardens make them a favourite resort of artists and of picnic parties, and the view from the terrace over the expanse of the Campagna is one of the finest scenes in Tivoli. The Casino and the gardens are liberally thrown open to the public. Near the Villa d'Este stands the church of St. Francesco, once a Gothic edifice, but entirely modernized in the interior, only the entrance, with a canopy over it, and a pointed arch under the gallery remaining, of the original architecture. Outside the Porta di Santa Croce is the College of the Jesuits, from the terrace in front of which, called *La Veduta*, opens one of the finest panoramic views over the Campagna, with Rome in the distance, and in fine weather even the sea in the background; a little way beyond this point is the *Villa Braschi*, from which this splendid panorama is still more extensive. This villa, the property of the nephew of Pius VI., is built over the Aqueduct of the Anio Novus, which may be well seen in the wine-cellars beneath; those of the Anio Vetus and Aqua Marcia running at a lower level, close to the modern road, leading to Carciano. The *specus* or channel, 9 ft. high by 4 wide, had become choked up with calcareous incrustations; where this has been removed its fine Roman brick-work lining may be seen.

Of mediæval Tivoli the most remarkable monument is the *Castle*, erected in its present form by Pius II.; it is near the Porta Santa Croce, and may be visited on leaving the town; it consists of an enclosure surrounded by fine circular towers, which form very

picturesque objects in the view of the town, especially from the road to Subiaco.

Beyond the Porta S. Giovanni, leading to Subiaco, about  $\frac{1}{2}$  m. distant, are the remains of a circular tomb supposed to be that of C. Aufestius Soter, a physician, whose inscription was found near the spot. About  $\frac{1}{2}$  m. farther, the road leading to Ampiglione, the ancient Empulum, passes under the arches of the Marcian aqueduct, where it crosses the valley, and near this the *specus* of the Anio Vetus is visible. Further on we see the magnificent arches of the Claudian aqueduct, surmounted by a tower of the middle ages, built by the Tiburtines as a defence against the attacks of the Orsinis, lords of Castel Madama: they are 45 ft. high and 25 ft. span.

Travellers who are desirous of exploring the classical sites of the Sabine hills should make Tivoli their headquarters for some days, and arrange a series of excursions to the most interesting localities. It would be impossible within the limits of a work of this kind to describe the numerous objects of historical interest and natural beauty for which every valley in the neighbourhood is remarkable. Many of these sites are celebrated by Horace, and others still retain in their names and ruins the traces of cities whose origin is anterior to that of Rome. The most interesting excursions from Tivoli are those to Subiaco, up the valley of the Anio; to Licenza, the site of Horace's Sabine farm; to Ampiglione, the ancient Empulum; to St. Angelo, Monticelli, and Palombara; and the ascent of Monte Genaro. The road to Subiaco, following for some miles the Via Valeria, is good the whole way, and practicable for carriages; but that to Licenza and the ascent of Monte Genaro must be accomplished for several miles on horseback or on foot. The pedestrian will find an endless source of enjoyment in the mountains around Tivoli, provided, as he now can be, with the excellent topographical surveys published by the French and Austrian Governments.

## SUBIACO,

26 m. from Tivoli, and 44 from Rome. The road, which is very good for carriages, during the whole distance ascends along the rt. bank of the Anio. (A public conveyance leaves Tivoli daily for Subiaco on the arrival of the early coach from Rome.) On leaving Tivoli it runs round the base of Monte Catillo, presenting on its sides numerous fragments of ancient walls in *Opus reticulatum*. About 1 m. beyond the town, a portion of the Claudian aqueduct consisting of several arches, crowned by a square tower, spans the valley on the rt. leading to Ampiglionne. At the 4th m. a bridle-road strikes off (on the l.) to *Santo Polo*, a mountain village perched on the declivity of the Apennine above, and by which the ascent to Monte Genaro is most conveniently effected. Between the 5th and 6th m. from Tivoli, Castel Madama, a large village, rises on an eminence beyond the Anio, and soon after close to the road the ruined mediæval fortress of Sacco Muro, built on a monticule of volcanic tufa. Near this, but on the opposite side of the Anio, are seen some arches of the Claudian aqueduct spanning the torrent which washes the E. base of the hill on which stands Castel Madama; and a short distance farther, on the road-side, has been placed an inscription discovered here in 1821, recording the name of C. Mænius Bassus, præfect of the Fabbri (chief engineer) at Carthage, under Marcus Silanus, the father-in-law of Caligula, whose name is so often mentioned by Tacitus. The tomb of C. Bassus stood probably near this spot, judging from the numerous fragments

of marble found around. At this place the geologist will remark a very interesting superposition of the semi-columnar volcanic conglomerate on the ancient travertine breccia of the valley of the Anio. At the 7th m. from Tivoli is *Vicovaro*, the ancient *Varia*, with a population of 3000 Inhab.; the road runs at the foot of the hill of travertine and calcareous breccia on which the village stands. Some portions of the ancient walls may be seen on ascending from the ch. of St. Antonio, on the roadside, to the town, of very fine construction, formed of huge oblong square blocks of travertine, some of which measure 160 cubic ft. The style is entirely similar to that of the walls of the *Tibularium* at Rome, but more colossal in the dimensions of the blocks. In the upper town is a beautiful octagonal chapel, dedicated to St. James, in the Italian Gothic style of the 15th centy.; it was built for one of the Orsinis of the branch of the counts of Tagliacozzo, from the designs of Simone, a pupil of Brunelleschi, who, according to Vasari, died here when engaged on the work. The front turned towards the E. is decorated with small statues of saints; the interior has been modernized, except the Gothic pilasters in the angles, and the two Gothic windows on the sides. *Vicovaro* is a fief of the Bolognetti family, who have a large straggling palace in it, built on the ruins of a mediæval castle. 2 m. from *Vicovaro* is the church and convent of *San Cosimato*, on a narrow elevated plateau between the rivers *Licenza* and *Anio*, and beneath which, at a considerable depth, the latter river runs in a most picturesque ravine: in the vertical cliffs of travertine which form its sides are several curious caverns, in one of which St. Benedict is said to have passed some time. From *S. Cosimato* a new and good road of 1 m. (on l.), after crossing the *Licenza*, leads to *Cantalupo*, on a high hill, occupying the place of the *Mandela* of Horace; the large palace on the site of its baronial place belongs to the Marquis of Roccagiovine. A short distance from *San Cosimato* the *Licenza* torrent is

crossed on a modern bridge near its junction with the Anio. The wide valley beyond the latter river, on the rt., is that of *Sambuconi*, up which a bridle-path leads to *Siciliano*, the ancient Cicelion, and from thence across a mountain pass to Olevano. The mountains on the l. bank of the Tevere hereabouts are wooded. Opposite the 10th m. from Tivoli, and perched like an eagle's nest on a conical peak at a height of 2500 ft. above the river, is the village of *Saracinesco*, with 600 Inhab., and in a most singular and inaccessible position. This town is said to have been founded by a colony of Saracens, after their defeat in the 9th centy. by Berengarius; and it is remarkable that many of the inhab. have preserved their Arabic names: several of the mountaineers in picturesque costumes seen at Rome during the winter, and who loiter about the Piazza di Spagna, offering their services as painters' models, come from this village. The valley of the Anio was desolated by the incursions of the Saracens about the year 876, and there is no doubt that a party of the invaders formed a settlement on this spot, as the name occurs in an inscription of the year 1052, preserved in the monastery of Santa Scolastica at Subiaco, under the designation of *RoccaSarracenesium*. The valley widens before reaching the Osteria of La Scarpia, the halfway halting-place between Tivoli and Subiaco. Beyond this, and perched upon a hill on the l., is the village of *Roviano*, with a feudal castle belonging to the Sciarra family, to whom it gives the title of prince. From this point the valley bends to the S.E. as far as Subiaco. 1 m. beyond Roviano the *Via Sublacensis* separates from the *Valeria*, the latter branching off on the l., the former continuing along the Anio to Subiaco. The *Via Valeria*, after passing by Arsoli, a fief of the Massimis, soon reaches the Neapolitan frontier at *Cavaliere*, and continues through Carsoli, the ancient Corseoli, into the Abruzzi (see *Handbook for S. Italy*, Rte. 144). It is the most direct road from Rome to the lake of Fucino, but is to be travelled only on horseback or in the common cars of the country, as far as Tagliacozzo. The papal

frontier-station is at the little village of *Arsoli*. The road from Roviano to Subiaco is beautiful. On the l. bank of the Anio, nearly opposite to Roviano, is Anticoli, and nearer to the river, and farther on, the village of Marano, a short way beyond which the road passes below *Agosta*, a picturesque village; before reaching which are the springs called *Le Sirene*, which burst in large volumes of bright crystal water from the base of the mountains: the ancients believed that they were derived through subterranean channels from the lake of Celano. Beyond Agosta, on a peak 3300 feet high, and apparently inaccessible, is the populous village of *Cerbara*, close to the Neapolitan frontier, and on the opposite side of the Anio the towns of *Canterano* and of *Rocca Canterano*, high above the valley, towering over it on the l., and out of the reach of the malaria which desolates the lower grounds in the autumn. Subiaco is seen for the first time from here; nothing can be more picturesque than its position among the richly-wooded hills by which it is surrounded.

*Subiaco (Inns: Locanda della Pernice*, kept by Gori, very good, with a most attentive landlord; the *L. dell' Europa*, civil people), the ancient Sublaqueum, is the chief town of a *distretto* of the Comarca, with a population of 6330 souls. It derived its ancient name from the 3 artificial lakes of the Villa of Nero, below which (*sub lacu*) it was built. The modern town is more remarkable for the beauty of its situation than for any object of interest within its walls. The falls of the river below the town, the fine old castle on the summit of the hill, which for many ages was the summer residence of the popes, the magnificent forests of the valley, and the noble monasteries which have given it such celebrity in the ecclesiastical history of the middle ages, all combine to make it one of the favourite resorts of the landscape-painters in the summer. The dark and narrow streets of the town itself are by no means inviting to the stranger; the houses have an air of antiquity which carries us back to the middle ages more than any other



town in the vicinity of Rome. The church was built by Pius VI., who was abbot of the monastery for many years before his elevation to the pontificate: the palace of the abbots was also enlarged and modernised by the same pontiff. About a mile from the town, on a hill above the river, we may still trace the ruins of *Nero's Villa*. It was here, as we are told by Tacitus, that the cup of the tyrant was struck by lightning while he was in the act of drinking, and the table thrown down by the shock. Near this is the celebrated *Monastery of Santa Scolastica*, founded in the 5th century, and restored in 981 by the abbot Stefano. It has 3 cloisters: the first is of recent date, but contains some ancient monuments; among which may be noticed a sarcophagus with bacchanalian bas-reliefs, a bacchic head, a fine column of porphyry and another of giallo antico, said to have been found in the ruins of Nero's villa. The second cloister dates from 1052, and is very interesting as one of the earliest examples of the pointed style of architecture: one of the arcades is of marble, ornamented with bas-reliefs, and surmounted by a statue of the Virgin throned between 2 lions. Under the portico is a curious relief of 2 stags drinking; one bears an inscription recording the foundation of the building in 981; another relates to the construction of the tower, and enumerates the possessions of the monastery in 1052. The third cloister, as well as the Refectory, was erected by Abbot Lando, in 1235; the mosaics on the arcade of the cloister are by the *Cosimati*. The ch., dedicated to S. Scolastica, contains nothing which calls for particular notice; founded originally by Benedict VII., in 937, it was completely altered in the last century: beneath, in the crypt, is a finely painted chapel, in which are preserved the remains of a venerable Bede, not our countryman, who lies at Durham. The monastery was once famous for its library, rich in MSS. and charters. Nearly all these have been dispersed; but it has obtained a celebrity in the history of typography as the first place in Italy in which the

printing-press was established by the Germans Sweynheim and Pannartz. Their edition of Lactantius was their first production: it appeared in 1465, and a copy is still preserved in the monastery. They remained at Subiaco until 1467, when they removed to Rome.  $1\frac{1}{4}$  m. from S. Scolastica is the *Sacro Speco*, the well-known monastery of St. Benedict. The ascent is steep, and the scenery is grand. St. Benedict retired here about A.D. 450, when only 14 years old. The monastery was rebuilt in 847; the lower ch. dates from 1053, the upper from 1066, and the cloister from 1235. It is built against the rocky hill on 9 arches of considerable height, and consists of 2 long stories. The cavern in the lower part, the retreat of St. Benedict, is supposed to be of great antiquity, and is identified by some authorities with the oracle of Faunus. A huge mass of rock overhangs the monastery, where it is believed to be miraculously suspended: it was over it that Romanus is said to have lowered his food to St. Benedict, when he retired to this cavern. The chapel St. Laurence, leading to it, was painted in 1219 by Conciolo, one of the earliest Italian masters, who has recorded his name in "*Conxiolus pinxit.*" This painter, who preceded Cimabue by some years, is supposed to have come from Greece; the paintings represent the Consecration of the ch. by Gregory IX., with a Madonna and Child. In other chapels of the *Sacro Speco* are some paintings worthy of notice. Rude sketches on the sides of the lower grotto, in the style of what we see in the catacombs, may date from the 6th centy.; those of the middle and upper chapels, of scenes in the lives of St. Benedict and Santa Scholastica, are of the early part of the 15th. In the little Chapel of *S. Lorenzo Loricato* is a Virgin and Child, by *Stamaticeo*, a Greek painter, which, if it did not bear the date (1489), we might from its style attribute to a considerably earlier period. The architecture is pointed, and by many attributed to as early as the 10th centy.; if so, the oldest specimen of what has been called the Gothic style in Italy. The gar-

den below is still remarkable for its plantations of roses, said to be descended from those which St. Benedict cultivated. Another legend states that they were originally a bed of thorns on which St. Benedict rolled himself to extinguish the violence of his passions, and were miraculously converted into roses by St. Francis when he visited the monastery in 1223. On the opposite bank of the river is the picturesque mass of Monte Carpineto, covered with hornbeams (*carpini*), from which it derives its name. On the slopes of the hill are ruins of a Nymphæum, supposed to belong to Nero's Baths.

From Subiaco a bridle-road, affording a very delightful ride of 4 hours, leads over the lower slopes of Monte Carpineto to the picturesque towns of *Olevano* and *Genazzano* by *Áffile* (which has preserved unaltered its ancient name). *Olevano* is about 13 m. and *Genazzano* 17 m. from Subiaco; but as they are more generally visited from Palestrina, we shall reserve our account of them for our excursion to the latter place; a carriage-road is now in progress to Palestrina, passing near *Civitella*, from which there is a noble view of the Campagna and the mountains of the *Hernici*: this road will soon be continued to *Genazzano* and *Palestrina*: the scenery along it is very beautiful.

#### HORACE'S SABINE FARM, AND MONTE GENARO.

The distance from Tivoli to the Sabine Farm of Horace is 11 m. The road, as far as *Vicovaro*, is described in the preceding excursion; beyond which a new one, practicable for carriages, has been recently carried as far as *Rocca Giovine*, from which the journey must be performed on horseback or on foot. *R. Giovine*, 3 m. from *Vicovaro*, is situated on a steep rock above the road, and supposed to be the *Arx Junonis* [*Rome.*]

(*Rocca Giunone*). Near the ch. is preserved an ancient inscription recording the restoration of a Temple of Victory by Vespasian. Antiquaries regard this as a proof that it is the *Fanum Vancunæ*, or the Temple of *Juno Victrix*, celebrated by Horace, which would confirm the etymology of the modern name. On the opposite side of the torrent is seen *Cantalupo*, Horace's *Mandela*, between which and the *Licenza* are fragments of polygonal walls, on which it is supposed stood a temple. About 2 m. beyond *Rocca Giovine*, farther up the valley, is *Licenza*, the ancient *Digentia*.

"Me quoties reficit gelidus Digentia rivus,  
Quem Mandela bibit rugosus frigore pagus."  
*Hor. Ép. I. xviii.*

It is a mountain-village of 930 Inhab., beautifully situated on a hill above the bright clear stream which Horace celebrates under the same name. The site of the villa of Horace is placed by some on the rt. of the road, about midway between it and the river, a short distance before we reach the village. Little now remains but some fragments of a white mosaic pavement partly covered by a vineyard. There are 3 terraces and some massive substructions of a more magnificent villa, and of a later date, on the site of that of the poet. The names of many places in the neighbourhood preserve some record of classical times: *gli Orasini*, or *Oratini*, on the slopes of the Monte Rotondo, cannot be mistaken: and *La Rustica*, on the rt. side of the valley as we ascend, recalls the *Ustica* of the poet:—

"Utcunque dulci, Tyndari, fistulâ  
Valles, et Ustica cubantis  
Lævia personuere Saxa."

*Od. I. 17.*

Higher up the valley, in a romantic spot under Monte Cornazzano, are two springs, identified by some antiquaries with the *Fons Blandusiæ*, or *Bandusiæ*:—

"O Fons Blandusiæ, splendidior vitro  
Dulci digne mero, non sine floribus  
Cras donaberis hædo." *Od. III. 13.*

Beyond *Licenza* is the village of *Civitella*, from which a bridle-path leads

over the mountains to *Palombara*, 6 m. distant. The *Ascent of Monte Genaro* is made more conveniently from *Rocca Giovine* than from any other point in the valley of the *Licenza*. The excursion to *Monte Genaro* from *Tivoli* will require 4 or 5 hours, for which guides are easily obtained; the hire of horses for the journey is 8 pauls, and the guides will expect 5 or 6. Those who ascend direct from *Tivoli* follow the route taken by the peasants in going to the festa of the *Pratone*, the meadow between the two summits of the mountain. They take the road leading to *Santo Polo*, situated 2250 ft. above the sea. The road here ceases, and we follow for some distance a bridle-path commanding fine views of the valley of the *Licenza*, and at length strike into the forest beneath the singular insulated limestone mass of *Monte della Morra*. The last ascent to the *Pratone* from this side is steep, but the opening of the plain is so beautiful, that the contrast of scenery renders it by no means the least interesting portion of the journey. The ascent from the side of *Licenza* to the *Pratone* is less difficult, and follows the depression in the chain between the *Monte Morica* on the rt. and *Monte Rotondo*. The *Pratone* is celebrated for its pastures, and the traveller will generally find it covered with cattle. The annual festa at its little chapel is attended by the peasantry from all parts of the Sabine hills. From this plain we ascend to the summit of *Monte Genaro*, which is 4165 feet above the sea, and, with the exception of *Monte di Semprevisa* (5038 ft.), above *Rocca Massima*, is the highest point of the chain which bounds the *Campagna* on the E. There is no doubt that the *Mons Lucretilis*, which *Horace* has celebrated in his beautiful ode already quoted, was one of the peaks of this ridge, and many writers identify it with *Monte Genaro* itself. The view commanded during the ascent over the immense plains of the *Campagna* is one of the finest in Italy, and will amply repay the fatigue of the excursion. It embraces the line of coast as far as *Monte Circello*, the line of the *Volscian* mountains beyond the *Alban* hills, and commands nearly

all the valleys of the *Apennines* from the *Neapolitan* frontier to *Soraacte* and the *Monte Cimino* on the N.W. On the summit is a pyramid of loose stones, used as a trigonometrical station by *Boscovich*, in his trigonometrical survey of the *Papal States*. Travellers who are desirous to vary their route in returning to *Tivoli* may descend by the pass called *La Scarpellata*, a mountain zigzag, constructed in parts with solid masonry. During the descent we command some fine views of the small group of hills which stand detached from the *Sabine* chain, and form so conspicuous an object from *Rome*. On one of their summits is the picturesque town and castle of *Monticelli*; on another the village of *Sant' Angelo*, in *Cappoccia*, the ancient city of *Medullia*. The pass leads down to the hollow called *La Marcellina*, at the foot of the *Monte Morra*. Near this are some fine examples of polygonal walls. Farther on we pass the ruins of a Roman villa at a spot called *Scalzacane*, opposite to which are the low hills named the *Colli Farinelli*. Between them and the road is a small valley, in which we may still see some ruins of a temple, and a cippus with the inscription — L. MYNATIVS . PLANCVS . TIE . COS . IMP . INTER . VII . VR . EPVLON . TRIVMPH . EX . RHÆTIS . EX . TEMPLO . SATVRNI . ET . COS . IMP . EXERCITI . IN ITALIA . ET . GALLIA . The name of the temple is no doubt given in this inscription, which records the name of an illustrious Roman, whom the beautiful lines of *Horace* have made familiar to the scholar:—

“Sic tu sapiens finire memento  
 Tristitia viteque labores  
 Molli Plance mero : seu te fulgentia signis  
 Castra tenent, seu densa tenebit  
 Tiburis umbra tui.” *Od. I. 7.*

Beyond this we leave the convent of *Vitriciano* on the rt., and enter the valley of the *Anio* through the fine groves of olives which clothe the slopes of the *Monte di Quintiliolo*, as far as the *Ponte dell' Acquoria*.

The excursion from *Licenza* to *Palombara* is by a bridle-road, passing by the *Fonte Blentusia*, and to the foot of *Monte Genaro*: from the summit of

the mountain a path more to the N. than that to Marcellina and Tivoli descends near the Romitorio di S. Nicola, through a rocky ravine. To the geologist this excursion will prove most interesting, as affording an excellent section of the secondary strata so rarely found together and within so limited a space in the Southern Apennines. Leaving Licenza, the path crosses successively the lias and oolitic strata; the second forming the most elevated point of Monte Genaro, the neocomian and cretaceous strata being entirely wanting. In the depression separating Palombaro from the group of St. Angelo and Monticelli will be found the pliocene or subapennine series (well characterised at Formello between Monticelli and Tivoli), whilst the hills on which these 3 towns are so picturesquely situated are formed of a compact limestone, in places changed into dolomite, and containing well-characterised fossils (ammonites and a species of *aptychus*) of the age of our British lias and inferior and middle oolites. [The Abbate Rusconi at Monticelli has formed an interesting collection of the fossils from these secondary strata, which will interest the geological excursionist.]—See p. 286.

## FRASCATI, 12 M.

Since the completion of the railway the excursion to Frascati, including a visit to the ruins of Tusculum, and to Grotta Ferrata, can be easily performed in a day, by leaving Rome by an early train and returning by the latest.

[An excursion of 4 days will enable the tourist and even parties of ladies to explore very conveniently the different localities about the Alban hills, commencing with Frascati, and in the following order:—1st day, Frascati, the ruins of Tuscu-

lum, the extinct crater of la Molar, the different villas about Frascati, and especially the Villa Aldobrandini: 2nd day, By starting early the party can breakfast at Grotta Ferrata or Marino, visiting the ch. of the Greek convent at the former, and the valley of the Aqua Ferentina close to the latter town; and proceed from thence (on foot or horseback) by the supposed site of Alba Longa to Rocca di Papa and Monte Cavo, descending afterwards to Albano by the convent of Palazzuola: 3rd day, Castel Gandolfo, the Emissarium of the Alban Lake, and Lariceia by the road leading from the convent of the Cappuccini of Albano; from Lariceia we would advise the pedestrian to follow the old Via Appia below the town on his way to Genzano, which will enable him to examine the massive substructions over which it is carried, and the opening of the *Emissarium* of the lake of Nemi beyond, and arrive in an hour at Genzano: from Genzano a forenoon will be sufficient to see the lake and town of Nemi and to return to Albano or even to Rome to sleep; visiting on his way the viaduct of Genzano, the still more gigantic one between Lariceia and Albano, and the Tomb of Aruns: a 4th day may be well spent at Albano, combining an excursion to Civita Lavinia and Tor Savelli, and returning to Rome by the ancient Via Appia. Families would do well to engage a carriage at Rome for the whole excursion, the only part during which it cannot be used being the ascent to Monte Cavo, in which case it can be sent round to Albano.]

The charge for a carriage with 2 horses, to go to Frascati and return to Rome on the same day, is 4 scudi, or 5 including the coachman's *buonamano*. Tourists may find it convenient to proceed by railway to Frascati, where they will find vehicles for hire for the rest of the excursion. Trains leave the station near the Porta Maggiore, performing the journey in  $\frac{1}{2}$  h.; and omnibuses are always in waiting at the Frascati terminus to convey them to the town.

We shall describe, in the first instance, the carriage-road, which leaves Rome by

the Porta S. Giovanni: for a few hundred yards beyond the gate it follows the ancient Via Asinaria, the Via Latina running parallel on the rt. It soon after crosses the Maranna, and, passing over the raised causeway of the Via Appia Nova to Albano, branches off on the l. About 3 m. from the gate we pass under the arch of the Acqua Felice, called the Porta Furba, constructed on the line of the Claudian and Marcian aqueducts, a short way beyond which and on the l. is the lofty tumulus of the *Monte del Grano*, called without a shadow of authority the sepulchre of Alexander Severus. It is an immense mound, 200 ft. in diameter at the base, which is constructed of masonry. Towards the end of the 16th century it was explored from the summit: an entrance was made by removing the stones of the vaulted roof, and a sepulchral chamber was discovered containing the magnificent sarcophagus of white marble which gives its name to one of the rooms in the museum of the Capitol, and is noticed in our account of that collection (p. 230). The celebrated Portland Vase, preserved in the British Museum, was found in this sarcophagus. The road here crosses the railway. About  $1\frac{1}{2}$  m. beyond the tumulus, on the rt. hand, and on the line of the Via Latina, are some ruins, near the *Osteria del Tacolato*, interesting as marking, in the opinion of the modern antiquaries, the site of the temple of Fortuna Muliebris, erected in honour of the wife and mother of Coriolanus, who here dissuaded him from his threatened attack on Rome. The distance from the capital and the locality both agree with the accounts of Dionysius and Valerius Maximus, who place it at the fourth milestone on the Via Latina. There are no ruins of any consequence, although the walls of the casale are composed of fragments of marble, and numerous remains of columns, &c., have been found in the vicinity. There is no other spot to which the site of the temple can with so much probability be assigned, and we may therefore regard it as the spot where Coriolanus found that he was not "of stronger earth than others."—

"Ladies, you deserve  
To have a temple built you: all the swords  
In Italy, and her confederate arms,  
Could not have made this peace."

About  $2\frac{1}{2}$  m. beyond the Porta Furba are, on the rt. of the road, the ruins called the *Sette Bassi*, also *La Roma Vecchia di Frascati*, on the farm of the Arco Travertino. The first name is supposed to be a corruption of Septimius Bassus the consul, A.D. 317: it is interesting as marking the site of an imperial villa of great magnificence and extent. The ruins now visible are at least 4000 ft. in circumference: their construction shows two distinct periods; that portion towards Rome corresponds with the style of the buildings under Hadrian, while that towards Frascati belongs to the time of the Antonines. Antiquaries generally agree in regarding it as a suburban villa of Hadrian or Commodus: the quantity of marble discovered among the foundations attests the splendour of the edifice. Less than a mile farther is the *Osteria del Curato*, or *di Mezza Via*, the half-way house, near which the road divides; that on the rt. leads to Grotta Ferrata, and that to the l. to Frascati. The large plantations of stone-pine trees seen on the l. surround the farm of Torre Nuova, belonging to Prince Borghese. At the foot of the ascent to Frascati is a handsome fountain, and a mile farther the *Osteria di Vermicino*: the ruins seen on the rt. belong to the Julian aqueduct. A road on the rt. leads to the *Villa Muti*, long the residence of Cardinal York. The high road now crosses a valley, from which a long ascent brings us to Frascati.

*By Railway*: omnibuses leave the office in the Piazza di Monte Citorio  $\frac{1}{2}$  h. before the departure of each train. Leaving the station outside the Porta Maggiore, the railway runs for some distance parallel to the aqueduct of the Acqua Felice until reaching the Monte di Grano, from which it follows the line of the Maranna stream in the direction of Marino, as far as the 9th m., where, suddenly changing its direction to E. by N., it runs along the foot of the hilly region that extends from

Marino to Frascati; at Castel di Campini it cuts through a lava-current, descending from Marino by means of a tunnel, and from thence through a series of cuttings in the recent volcanic dejections of the Alban volcanoes, and through a lovely region of olive-grounds and vineyards, until reaching the station of Frascati in a very picturesque situation, but at a considerable distance from the town, and nearly 400 ft. below it. Omnibuses are in attendance to convey the passengers, employing 20 minutes in the long and steep ascent.

FRASCATI.—This town is prettily situated on one of the lower eminences of the Tusculan hills, with a population of 5000 souls. (*Inns*: A large hotel outside the Porta S. Pietro, by which Frascati is entered from Rome, and kept by Spillmann of Rome, is by far the best.—H. de Londres, in the town, very fair. Persons wishing to make a stay during the summer at Frascati will be able to make arrangements with Spillmann for their residence on terms perhaps as economical and with more comfort than by going into private lodgings.—The Railway Company has erected a large building before entering the town, something on the plan of the Kurshauls and Casinos of the German watering-places, with a café, restaurant, reading-rooms, and even a small theatre, where persons visiting Frascati for the day only will be able to procure every necessary refreshment, dinner, &c. Surrounding the Casino are handsomely laid-out gardens.) Frascati is one of the favourite resorts of the Roman families during the villeggiatura season, and in the summer months every house is filled with company. English families who spend the summer in this part of Italy prefer it to every other place in the neighbourhood of Rome: the climate is healthy, and the excursions in its neighbourhood, if not more beautiful, are more accessible, than those in the vicinity of Tivoli. Frascati arose in the 13th century from the ruins of ancient Tusculum. The walls are built on the ruins of a villa of the Au-

gustan period, which is said to have afforded shelter to the inhabitants after the cruel destruction of their city by the Romans in 1191. The modern name is a corruption of *Frascata*, the appellation given to the hill as early as the 8th century, as a spot covered with trees and bushes. The town itself is less remarkable than the beautiful villas which surround it. Some of the older houses retain their architecture of the 14th and 15th centuries; the ch. of S. Rocco, formerly the cathedral of St. Sebastian, and still called the *Duomo Vecchio*, is supposed to have been built by the Orsinis, lords of Marino, in 1309. The principal edifice of recent times is the *Cathedral*, dedicated to St. Peter, from the designs of C. Fontana. It was completed under Clement XI., in 1700. It contains a mural monument erected by Cardinal York, who was for many years bishop of the diocese, to his brother Charles Edward, the young Pretender, who died Jan. 31, 1788, with the following inscription:—*Hic situs est Karolus Odoardus cui Pater Jacobus III., Rex Angliæ, Scotiæ, Franciæ, Hiberniæ, Primus Natorum, paterni Juris, et Regiæ dignitatis successor et heres, qui domicilio sibi Romæ delecto comes Albanensis dictus est. Vixit annos 67 et mensem decessit in pace.—Pridie, Kal. Feb. Anno 1788.* The *Duomo Vecchio* has a low campanile built in the Gothic style of the 14th centy. Near it is the old castle, now the *Palazzo Vescovile*, a building of the 15th, restored by Pius VI. The fountain near it bears the date 1480, and the name of Cardinal d'Estouteville, the ambassador of France and the founder of the ch. of S. Agostino at Rome, to whom the foundation of the castle is also attributed. The ch. of the *Cappuccini*, finely situated above the town, has some interesting pictures: among these may be noticed the Holy Family, attributed to *Giulio Romano*; the St. Francis, by *Paul Brill*; and the Crucifixion by *Muriano*. In the sacristy is *Guido's* sketch for his celebrated picture of the Crucifixion over the high altar in the ch. of S. Lorenzo in Lucina at Rome.

The only Roman remains at Frascati are a huge circular tomb, called the

Sepulchre of Lucullus, in the road leading to Tusculum; there is no authority for the ownership attributed to it.

*Villas.*—The villas of Frascati, which constitute its most remarkable feature, date chiefly from the 17th century. The most important is the *Villa Aldobrandini*. Shortly before we arrive at the gate of this noble villa, by the road that leads to Tusculum, we pass on the l. hand the small casino of the Villa Piccolomini, remarkable as the retreat in which Cardinal Baronius composed his celebrated Annals. The Villa Aldobrandini was built by Cardinal Pietro Aldobrandini, nephew of Clement VIII., after he had succeeded in attaching the duchy of Ferrara to the States of the Church. It was designed by Giacomo della Porta, and was the last work of that architect. The buildings were completed by Giovanni Fontana, and the waterworks were designed by the same artist and finished by Olivieri of Tivoli. From the extreme beauty of its position, and the extensive prospect which it commands over the Campagna, it was long known by the name of the Belvedere. The villa subsequently passed by inheritance into the Pamfili family, and in the last century became the property of prince Borghese; it now belongs to prince Aldobrandini, the head of the second branch of that family. The casino, built upon a massive terrace, is richly decorated with marbles and frescoes by *Car. d'Arpino*. The subjects of these paintings are taken from the Old Testament, and represent the death of Sisera, David and Abigail, the history of the Fall, the death of Goliath, and Judith. The walls of the anterooms are hung with maps of the manorial possessions of the house of Borghese. Opposite the entrance to the casino towards the hill is a large hemicycle with two wings, and a fine cascade in the centre. Near it is a building called *Il Parnasso*, once remarkable for its frescoes by *Domenichino*. It contains a large relief of *Parnassus* with the different divinities, and a *Pegasus*. The water is made to turn an organ, one of those fantastic applications which seem to have been popular in the Roman

villas of the period. The grounds of the villa can hardly be surpassed in picturesque beauty. At the extremity of the park Prince Aldobrandini has established a manufactory of pottery, the clay being derived from the decomposed volcanic ashes of the neighbouring Tusculan volcanoes.—*Villa Montalto*, now the property of the college of the Propaganda, built on the ruins of an ancient villa towards the close of the 16th centy. The casino is decorated with frescoes by the scholars of *Domenichino*, the *Caracci* and the *Zuccheri*.—*Villa Conti*, now *Torlonia*, situated outside the Porta S. Pietro. The grounds are very beautiful.—*Villa Taverna*, about  $\frac{1}{2}$  m. beyond the town, on the road to Monte Porzio and Colonna, built by the cardinal of that name in the 16th centy., from the designs of *Girolamo Rainaldi*. For many years it has been the property of the Borghese family, and one of their most frequented country seats; it was the favourite residence of Paul V. Not far from here is the more extensive *Villa Mondragone*, also belonging to Prince Borghese, founded by Cardinal *Altamps* as an agreeable surprise to *Gregory XIII.* The casino, designed principally by *Vansanzio*, contains no less than 374 windows. The grand loggia of the gardens was designed by *Vignola*, the fountains and waterworks by *Giovanni Fontana*; this villa, long uninhabited, is now undergoing repairs.—*Villa Fulconieri*, formerly the *Ruffina*, the oldest of all the Frascati villas, founded by bishop *Ruffini* in 1548. The casino, built by *Borromini*, is remarkable for a ceiling painted by *Carlo Maratta*, and an interesting series of caricatures by *Pier Leone Ghezzi*.—*Villa Pallavicini*, on the rt. of the ascent to Frascati, and the *Villa Muti*, on the supposed site of a villa of *Cicero's*.—*Villa Ruffinella*, now belonging to the king of Sardinia, and formerly to *Lucien Buonaparte*. The casino, built by *Vanvitelli*, is supposed to stand on the site of the *Accademia* of *Cicero's* villa. Under the portico are collected numerous inscriptions and other antique fragments discovered among the ruins of Tusculum. In

one part of the grounds is a hill called Parnassus, arranged by Lucien Buonaparte. On the slopes were planted in box the names of the most celebrated authors of ancient and modern times. In Nov. 1818 the Villa Ruffinella obtained a disagreeable notoriety from a daring attack of banditti, who obtained admission while the family were at dinner, intending to seize the daughter of Lucien Buonaparte, who was on the point of being married to prince Ercolani of Bologna. The family made their escape, but the brigands seized the secretary and two servants, and carried them off to the hills above Velletri, from which they were not released until the prince paid a ransom of 6000 scudi.

*Tusculum.*—[This excursion, the most interesting about Frascati, can be made in a couple of hours, the distance being about 2 m.; there are plenty of donkeys and horses for hire, the charge being 3 and 4 pauls. The tourist will do well to go by the road, passing by the Villas Ruffini, Taverna, and Mondragone, and the convent of the Camaldoli; and after visiting Tusculum, to return to Frascati by the Villa Ruffinella, the Capuccini, and the Villa Aldobrandini, thus embracing all the most remarkable sites about Frascati.] The ruins of this celebrated city occupy the crest of the hill above the Villa Ruffinella. Its foundation is ascribed by the poets to Telegonus, the son of Ulysses and Circe:—

Et jam Telegoni, jam Moenia Tiburis udi  
Stabant: Argolicæ quod posuere Manus.  
*Ovid, Fast. IV.*

The position of Tusculum, fortified by Pelasgic walls of great solidity, was so strong as to resist the attacks of Hannibal, and the Romans set so high a value on its alliance that they admitted its inhabitants to the privileges of Roman citizens. It afterwards became more memorable as the birthplace of Cato, and as the scene of Cicero's Tusculan Disputations. It is known that the city was entire at the close of the 12th century, when it embraced the Imperial cause, and for some years maintained a gallant

struggle with Rome. In 1167, on the march of Frederick I. into the Papal States, the Romans attacked Tusculum in the name of the pope. Count Rainone of Tusculum was assisted by a Ghibelline army under Raynaldus archbishop of Cologne, and Christian archbishop of Mentz: a general engagement took place in the plain near the city (May 30, 1167), in which the Romans, 30,000 strong, were totally defeated, with great slaughter; the Romans are stated to have left 2000 dead upon the field. Machiavelli says that Rome was never afterwards either rich or populous, and the contemporary historians confirm the accounts of the carnage by calling the battle the Cannæ of the middle ages. The action lasted from 9 in the morning until night; and on the next day, when the Romans came out to bury their dead, the count of Tusculum and the archbishop of Mentz surrounded them, and refused to grant the privilege of burial except on the humiliating condition that they should count the number of the slain. In the following year the Romans again attacked the city, and the inhabitants, abandoned by their count, surrendered unconditionally to the pope (Alexander III.). The cause of the pope was not then the cause of the Roman people, and the surrender of Tusculum to the Church was regarded as an act of hostility by Rome, whose vengeance was deferred but not extinguished. The pope however repaired to Tusculum, which became for many years his favourite residence. It was here, in 1171, that he received the ambassadors sent by Henry II. of England to plead his innocence of the murder of Becket. On the death of Alexander in 1181, Tusculum again became an imperial city. The Romans renewed their attacks, and in 1191 obtained possession of the citadel by the cession of Celestin III., and put the inhabitants to the sword. They razed the houses to their foundations, destroyed the fortifications, and reduced the city to such a state of desolation that it was impossible to recover from its effects. No attempt was ever made to restore the city on its ancient site, and Fras-



cati, as we have already stated, rose from its ruins on the lower slopes of the hills. A visit to the ruins is highly interesting: and the view alone is an inducement which even in this district of beautiful scenery will amply repay the trouble of the ascent. Proceeding from the Villa Ruffinella by a shady road, the ancient Via Tusculana, the first object of interest which we meet, in a depression between two hills overlooking the valley of the Ruffinella, is the Amphitheatre, of reticulated work, 225 feet long and 166½ broad: the style does not show an antiquity corresponding to the other ruins, and it is regarded as the most recent Roman building of Tusculum yet discovered. Near it, along a rising ground commanding a fine panoramic view over the Campagna, including Rome and the sea beyond Ostia, are extensive ruins, called by the local ciceroni the *Villa di Cicerone*. They formed, apparently, the substructions or ground floor of an extensive building; and are regarded, with some probability, as the lower part of a villa of Tiberius, which may have been built on the site of that of Cicero. Near this we find an ancient pavement formed of polygonal masses of lava, some remains of baths, and the ground floor of a house with an atrium and cistern. Proceeding from the Amphitheatre along the ancient pavement, we arrive where a road strikes off on the l.; the road on the rt. leads to a wide open space, the supposed site of the Forum of Tusculum, behind which is the *Theatre*, the best preserved monument of the ancient city; beyond it are fragments of the city walls. The theatre was first excavated by Lucien Buonaparte, and afterwards, in 1839, by the queen of Sardinia; it was a diurnal one, and is very perfect, most of the seats for the spectators, as well as the orchestra and scena, being well preserved. On one side of the theatre runs a Roman road, and on the other are some remains of steps, called by the ciceroni a theatre for children; behind is a large subterranean piscina or cistern, which was arched over, the roof supported by 3 rows of square piers. At the back of this reservoir rises abruptly the hill

on which stood the citadel; its top is about 200 ft. above the level space of the city below, and 2218 above the sea. The site of the arx occupied an oval plateau, the sides of which descend precipitously on every side, and which have been in some places cut down for purposes of defence. It had two gates, one towards the west, which may be easily traced behind the theatre, and the other towards the valley and the Via Latina, excavated in the volcanic rock. From the summit the view is grand beyond description, and on a fine day there is scarcely a more interesting point from which one can gaze over the classical region of ancient Latium. Looking towards the N. we see the Camaldolese convent, beyond it Monte Porzio, and in the plain, between the Alban and Sabine mountains, the sites of Colatonia and Gabii; still farther on the whole range of the Sabine Apennines, with Tivoli, Monticelli, Palombara, Soracte, and on the more distant horizon the volcanic chain of Monte Cimino. Towards Rome stretches the great breadth of the Campagna, with the sea beyond, and the thickly wooded hills of Frascati with its villas in the foreground. In the opposite direction, looking east, the eye extends over the whole Latin valley, separating the central mass of Monte Cavo and Monte Pila from the outlying range, on which Rocca Priora, Monte Compatri, Monte Porzio, and Tusculum are situated. Closing in this valley on the E. is the Monte de' Fiori; beyond which is easily made out the bluff of the Volscian mountains, on the sides of which stands the Pelasgic town of Segni; more to the rt. the peak of Rocca Massimi in the same range, followed by Monte Pila, the Campo di Annibale, with Rocca di Papa, the long ridge of Alba Longa, and the more distant one of Castel Gandolfo, with Marino and Grotta-Ferrata on the declivity. The Via Latina is seen at our feet, passing by the farm of La Molara, and bounded on either side by the farms of Prince Aldobrandini. The hill of the citadel of Tusculum is very interesting in a geological point of view; formed

chiefly of a volcanic conglomerate of yellow cinders, under which has risen a protruded mass of lava, which constitutes the precipice on the S. side. In the vicinity of this lava the volcanic conglomerate dipping N.W. has been so hardened, or baked, as to form a very solid rock, called by the Italian writers *sperone*, the *lapis Tusculanus*, and which is seldom met with elsewhere amongst the Latian volcanoes; it is composed almost entirely of garnet, and is the stone used in all the sub-jacent ruins, which has proved nearly as durable as travertine.

There are traces of ancient edifices on the plateau of the citadel, which antiquaries identify with temples known to have been erected to Jupiter Maximus, to Castor and Pollux, &c. &c.

Descending from the Arx, at a short distance from the theatre, may be seen some good specimens of the walls of the ancient town, formed of square blocks of *sperone*, and of the gate, flanked by 2 fluted Doric pilasters, which led on the N. side of the forum to the Via Labicana. A milestone, marking the 15th m. from Rome, stands a little lower down. The road is paved with the ordinary polygonal blocks of lava: on its side is a fountain with an inscription recording its having been built by the Ediles Q. C. Latinus and Marcus Decimus, by order of the Senate; close to it is a singular subterranean chamber, the roof in the shape of a pointed arch, formed like the gates of Arpino and Mycenæ, like a Gothic arch, but composed of horizontal courses, laid so as to converge from below, and the projecting portions afterwards cut away so as to form the ogive. This chamber, which served as a reservoir for water collected from sources under the hill of the citadel, has been considered one of the oldest constructions of Tusculum, anterior to the use of the circular arch, and coeval with the Mamertine prisons at Rome, whilst the adjoining walls of the city are supposed to belong to the period when the lower town was founded, or when its population increasing descended from the citadel above, after the destruction of Alba Longa, its

rival, by Tullus Hostilius. The introduction of the arch, properly so called, cannot be traced to an earlier period than the times of Tarquinius Priscus. The water was brought into this chamber by a conduit, 5½ ft. high and 2 ft. broad. About 1 m. from Tusculum the tourist can visit the *Camaldoli*, a monastery most beautifully situated. It was the retreat of Card. Passionei, who built for himself some cells on the plan of those occupied by the monks, decorated their walls with engravings, and converted a small spot of ground adjoining into a pretty garden, which he cultivated with great taste. He collected in his garden no less than 800 inscriptions found among the ruins of Tusculum, and indulged his classical tastes by the addition of a valuable library. One of his frequent guests in this retreat was the Pretender, James III. of England.

#### GROTTA FERRATA,

about 3 m. from Frascati, in the direction of Albano. The road is beautiful, passing through the fine old wood of Grotta Ferrata. The village, which contains 800 Inhab., is a mere dependency of the immense castellated monastery of S. Basilio. [Grotta Ferrata may also be reached by the road that branches off from that between Rome and Frascati near the Osteria di Mezza Via, following the ancient Via Latina. At the 9th milestone the ascent commences through olive-grounds and vineyards, passing on the 1. some extensive ruins of the Julian aqueduct, and, 2 m. farther, the old castle of Borghetto, an imposing mediæval stronghold of the 10th centy.; it belonged to the Savellis during the time of their power.] This monastery of Basilian monks of Grotta Ferrata is the only one of the order in the Papal States. The tradition tells us that the place derives its name from an ancient grotto closed with

an iron grating, in which a miraculous image of the Virgin, now in the church, was formerly preserved. The monastery was founded in the beginning of the 10th century by St. Nilus, who was invited to Rome by the emperor Otho III., at the time when the shores of southern Italy were ravaged by the incursions of the Sicilian Saracens. In the 15th century it was given by Sixtus IV., *in commendam*, to a cardinal; and the first cardinal-abbot whom he appointed was his celebrated nephew Giuliano della Rovere, afterwards Julius II. This warlike prelate converted it into a fortress, strengthening it with towers, and surrounding the whole building with a ditch. His armorial bearings may be seen on various parts of the castle, and in the capitals of the columns in the palace of the abbot. The ch. was in part rebuilt in 1754 by Cardinal Guadagni, abbot of the monastery. The vestibule, which is much more ancient, is remarkable for the bas-reliefs of the outer entrance, said to have belonged to the original monastery of St. Nilus. The portion which forms the architrave appears to be part of an ancient sarcophagus, an imperial work, probably of the time of Septimius Severus. The door of the church belonged also to the old building erected in the 11th century. The Greek inscription on the architrave, exhorting all who enter to put off impurity of thought, is perhaps of an earlier period. In the interior, on the vault over the high altar, are mosaics of the 12 apostles. In the right aisle is a curious Greek inscription, containing the names of the first 12 *ηγουμενοι*, or abbots, from the foundation of St. Nilus: the dates are reckoned in the Greek manner, from the creation of the world, 6513 being given instead of A.D. 1005, the year in which St. Nilus died. Another interesting monument of the middle ages is the sepulchral slab in the l. aisle, with an eagle in mosaic, the armorial bearings of the counts of Tusculum. It is said to have belonged to the tomb of Benedict IX., who was a member of that family. The *Chapel* dedicated to St. Nilus and St. Bartholomew, both ab-

bots of this monastery, is celebrated for its frescoes by Domenichino. He was employed by Odoardo Farnese, while abbot, to decorate it, at the particular recommendation of his master Annibale Caracci. He was then in his 29th year, as we learn from the date, 1610, which may be observed on the ceiling. These fine works have generally been classed among the masterpieces of Domenichino: they represent the acts and miracles of St. Nilus and St. Bartholomew. Beginning from the l. of the altar, the subjects occur in the following order:— 1. The demoniac boy cured by the prayers of St. Nilus with oil taken by St. Bartholomew from the lamp of the Virgin. In the lunette is the death of St. Nilus, surrounded by the monks. 2. The Virgin in glory, surrounded by angels, giving a golden apple to the two saints. 3. The meeting of St. Nilus and the emperor Otho III., one of the finest compositions and most powerful paintings of the series: the trumpeters are justly regarded as a prodigy of expression. The figure in green holding the emperor's horse is Domenichino himself, the person leaning on the horse is Guido, and the one behind him is Guercino; the courtier in a green dress dismounting from his horse is Giambattista Agucci, one of Domenichino's early patrons; the youth with a blue cap and white plume, retreating before the prancing horse, is the young girl of Frascati to whom Domenichino was attached, but was unable to obtain from her parents. 4. The miracle of the saint sustaining the falling column during the building of the monastery: remarkable for its perspective and for the great number of episodes introduced. 5. St. Nilus praying for the cessation of a storm which threatens the harvest. 6. The saint praying before the crucifix. 7. The Annunciation. These frescoes, which had suffered greatly from damp and neglect, were cleaned and very well restored in 1819 by Camuccini, at the cost of Cardinal Consalvi, who died abbot of the monastery. This enlightened statesman at the same time placed in the ch. the marble bust

of Domenichino executed by Signora Teresa Benincampi, a favourite pupil of Canova's. The altarpiece, an oil painting representing the two saints praying to the Virgin, is by *Annibale Caracci*. The service of this ch. is performed in the Greek language and according to the Greek ritual. The principal MSS. of the conventual library were removed a few years since to the library of the Vatican. The *Palace of the Abbot*, remarkable for its fine architecture, contains some interesting fragments of ancient sculpture found in the neighbourhood of the monastery and among the ruins of a Roman villa. In one of the rooms is a monument to the memory of Cardinal Consalvi, who died here. The circumstances attending his death are still involved in painful mystery, and the few facts which have come to light rather tend to confirm the popular belief that he fell a victim to poison. Travellers should endeavour to attend the Fair here on the 25th of March, to see the varied costumes of the peasantry of the environs.

#### MARINO,

about 4 miles from Grotta Ferrata, prettily situated near the extremity of one of the offshoots descending from Monte Cavo. The road descends from Grotta Ferrata to the Ponte di Squarciarello, by which it crosses the river, which drains the Latin Valley. The hill on the l. is formed by a current of lava, resting upon a bed of red *tufa*. After crossing the bridge a road ( $3\frac{1}{2}$  m.) on the l. leads to Rocca di Papa, whilst that to Marino, narrow, hilly, and much out of repair, continues to ascend for about 3 m. among vineyards. Close to and before entering the town is the Villa di Belpoggio on the rt., from which there is a splendid view over the Campagna. [Marino may be also

reached by a more direct route than by Grotta Ferrata from Frascati; and the Railway will have a station below the town during the present year.] Marino occupies the site of ancient *Castrimœnium*, and contains a population of 6530 souls. It is interesting in the history of the middle ages as a stronghold of the Orsini family, who first appear in the 13th century in connexion with their castle of Marino. In 1347 it was attacked by Rienzi and gallantly defended by Giordano Orsini, whom the tribune had just expelled from Rome. In the following century Marino became the property of the Colonnas, who still retain it as one of their principal fiefs in the Roman States. It was the residence of Martin V. in 1424. During the contests of the Colonnas against Eugenius IV. it was besieged and captured by Giuliano Ricci, archbishop of Pisa, the commander of the papal troops. The Colonnas, however, recovered the town, and again fortified it against Sixtus IV. in 1480, by erecting the strong walls and towers which still surround it, and add so much to its picturesque beauty. From the situation of Marino, on a height above the plain (1330 ft. above the sea), the climate is healthy; during the summer it is frequented by families from Rome, who are attracted by the cool pure air and by the shady walks in the neighbourhood. Before the restoration of the Via Appia by Pius VI., the high post-road from Rome to Terracina passed through it. The long street called the Corso, the piazza of the Duomo, and the fountain, would do credit to many towns of more importance. The *Cathedral*, dedicated to St. Barnabas, contains a picture of St. Bartholomew by *Guercino*, seriously injured by restorations; and another, of St. Barnabas, by one of *Guercino's* scholars. The ch. of *La Trinità*, on the l. of the Corso, has a picture of the Trinity, by *Guido*. In the *Madonna delle Grazie* is a St. Roch, by *Domenichino*.

The direct road from Rome to Marino (14 m.) is the same as that to Albano, by the Via Appia Nova, as far as the 9th m., from which it ascends,

gradually at first, bordered by cliffs of volcanic tufa or *peperino*, which has been extensively quarried, this district offering the best qualities, and that most extensively used in ancient times for building purposes at Rome; the rise to the town is precipitate, and the road in bad condition.

At the foot of the hill of Marino, lying between it and the ridge which encloses the Lake of Albano, is a beautifully wooded glen, called the *Parco di Colonna*. This valley will interest the classical tourist as the site of the Aqua Ferentina, memorable as the locality on which the Latin tribes held their general assemblies, from the destruction of Alba to the consulship of P. Decius Mus, B.C. 338. Many councils of the confederation which took place in this valley are mentioned by Dionysius and Livy: among these were the assemblies at which Tarquinius Superbus compassed the death of Turnus Herdonius; that at which the deputies decided on war with Rome to restore the Tarquins to the throne; that held during the siege of Fidenæ; and that which preceded the battle of Lake Regillus. One of the interesting facts connected with these meetings is that recorded by Livy, in describing the death of Turnus Herdonius, the chieftain of Aricia. He tells us that Tarquinius Superbus had convened an assembly of the chiefs at daybreak, but did not arrive himself till evening, when Turnus, who had openly expressed his anger at the neglect, indignantly quitted the meeting. Tarquin, to revenge himself for this proceeding, hired a slave to conceal arms in the tent of Turnus, and then accused him of a conspiracy to assassinate his colleagues. The arms were of course discovered, and Turnus was thrown into the fountain, "*caput aquæ Ferentinæ*," where he was kept down by a grating and large stones heaped upon it, until he was drowned. The traveller may trace the stream to the "*caput aquæ*," which he will find rising in a clear volume at the base of a mass of tufa. From Marino an admirably managed road and viaduct, recently made, obviate the former

dangerous descent to the bottom of the valley, here extremely picturesque and deeply excavated between precipices of massive peperino, on the edge of one of which Marino stands, which from this point appears to great advantage. Crossing the Aqua Ferentina, an ascent of  $\frac{1}{2}$  m. through a lovely wood of oaks and ilexes brings us to a little roadside oratory, where the whole of the lake of Albano suddenly bursts upon us. Here is the lowest point of the lip-crater in which the lake lies, and over which at a very remote period the waters flowed into the Vallis Ferentina, before the cutting of the emissarium by which, as we shall see, it is now emptied. From here a path on the l. strikes off to Palazzuolo and Monte Cavo along the ridge on which Alba Longa is supposed by some topographers to have stood. A little farther we cross another depression, in which Sir W. Gell thought he could discover traces of the road that once connected Laurentum and Alba, and through which he considered the lake emptied itself into the Rivus Albanus, a theory no longer tenable. The view from here over the Campagna, extending to the sea on one side, and over the Alban Lake with the Monte Cavo behind on the other, is particularly fine. Following the ridge of Monte Cucco we soon reach Castel Gandolfo (see p. 353).

#### ALBA LONGA.

For many years most of the Roman antiquaries had fixed the site of this celebrated city at Palazzuolo, on the eastern side of the lake of Albano, although the space appeared too limited to agree with the descriptions of Livy and Dionysius. The expression of the former historian, "*sub Albano Monte . . . quæ ab situ porrectæ in dorso urbis Longa Alba appellata*," could with difficulty have applied to the knoll of Palaz-

zuola itself; Sir William Gell, believing that the older antiquaries had not examined the locality, undertook its survey for the purpose of deciding this doubtful point of classical topography. The pointing out of a new site for Alba Longa is due to our learned countryman. He supposes that it was situated on the ridge stretching along the northern side of the lake. The road we have travelled over from Marino leads us to a depression near the base of Monte Cucco, about  $\frac{1}{2}$  m. N. of Castel Gandolfo, where he supposes the Romans made an artificial cutting to carry the waters of the lake into the Rivus Albanus before the construction of the Emissary. Here he also thought he had discovered some traces of an ancient road which ran from near the ruins of Bovillæ on the high post-road to Albano, marked by a line of ruined tombs, and traces of cuttings in the rock high above the N. shore of the lake, to allow of the passage of the road. The whole space is now covered with vegetation, without a trace of wall or edifice older than the Imperial period, except some massive blocks of peperino, which our author considers to be substructions of the ancient city. This ridge, bounded on one side by the precipices towards the lake, and on the other by the valley of the Aqua Ferenina, may explain how a city so situated was designated by the term *longa*. There is room only for a single street, whose length could not have been less than 1 m. According to Gell's views, Palazzuola was one of the citadels which defended the town at the south-eastern extremity: Niebuhr's idea that Rocca di Papa was the chief citadel of Alba is quite irreconcilable with the distance and localities. The road leading from this site to the plain across the Rivus Albanus was supposed by Sir W. Gell to be the line of communication between Alba and Lavinium. The place where the latter stood may easily be recognised by the high tower of *Pratica*, the modern representative of that famous city.\*

\* We have given a sketch of Sir W. Gell's views as to the position of Alba Longa, although

There are few spots in the neighbourhood of Rome which the poetry of Virgil has made so familiar to the scholar as Alba Longa:—

"Signa tibi dicam: tu condita mente teneto.  
Quum tibi sollicito secreti ad fluminis undam,  
Litoreis ingens inventa sub ilicibus sus  
Triginta caput fœtus enixa jacebit,  
Alba, solo recubans, albi circum ubera nati.  
Is locus urbis erit; requies ea certa laborum."  
*Æn.*, iii. 385.

It would be out of place here to examine the arguments by which Niebuhr has established the mythic character of the early history of Rome. By separating history from poetic fable, the great historian by no means questions the existence of the ancient cities which figure so conspicuously in the legends of the poets. No one who has explored the country, and has examined the gigantic ruins still standing on the spots described by

we must confess that where our countryman would fix its site is open to insuperable objections, since Dionysius, on whose authority he chiefly relies, states that Alba was backed by a mountain, between which and the lake the town stood, and no such mountain exists behind Gell's Alba: but all researches on the site of a place destroyed centuries before any description of it that has come down to us, are little better than idle speculations, founded as they are on the vague topographical indications of Livy and Dionysius. Our readers will recollect that Alba was destroyed at least 650 years before the time of these historians. Some light may be thrown on the subject, however, by the labours of Signor Rosa, who has made a detailed topographical survey of the districts bordering on the Lakes of Albano and Nemi, and who has come to the conclusion that the most probable site of Alba was at Palazzuolo. Connected with this vexed question, we insert an extract from the notebook of a friend, written during the present year. "I have walked over the whole ridge, along the N. shores of the Alban Lake, where Gell places the site of Alba Longa; and with the exception of some walls of a villa of the period of the Antonines, I have been unable to discover a trace of any ancient constructions. I cannot understand how Alba could have occupied a site deprived of water, and so difficult to defend; and I am obliged to side with the older topographers in placing it near Palazzuolo, probably in the level space beyond—a site to which the 'sub Albano Monte condidit (Ascanius) quæ ab situ porrectæ in dorso urbis Longa Alba appellata' of Livy, and the short notice of Dionysius, will apply. As to fixing the Arx Albana at Rocca di Papa, I am afraid its distance must exclude it, as at no time could the town of Ascanius have extended so far.—J. B. P."

the Roman writers, can regard their existence as a romance; and the fact that the poets have associated them with the events of their legendary history must at least be received as an argument in favour of their high antiquity. There can hardly be a doubt that Alba was a powerful city anterior to the foundation of Rome: Niebuhr considers that it was the centre of a confederation, distinct from that of the Latins, but in alliance with it. The Roman writers state that Alba was destroyed by Tullus Hostilius (B.C. 650), after the famous contest of the Horatii and Curiatii; but Niebuhr doubts whether its destruction took place at that period, and believes that the city was first seized by the Latin confederation. All the authorities, however, agree that after the ruin of Alba its inhabitants removed to Rome, and settled on the Cælian hill. In later times the Julian and other illustrious families traced their descent from these Alban colonists.

Returning to the road from Marino, the tourist can visit Castel Gandolfo and descend to the shore of the lake, for the purpose of examining the ancient Emissary; or he may proceed along the ridge overlooking the lake to Palazzuola, by a bridle-path of about 4 m., and from thence by the beautiful road through the woods of the Madonna del Tufo to Rocca di Papa and Monte Cavo.

#### PALAZZUOLA,

a Franciscan monastery, beautifully situated at the foot of Monte Cavo, overlooking the lake of Albano, and commanding a splendid panorama over the subjacent lake, with the Campagna and Rome itself, even including, in fine weather, the shores of the Mediterranean. The garden of the monastery is remarkable for a consular tomb. It is

excavated in the rock, and is supposed to be as old as the 2nd Punic war. It was first discovered in 1463 by Pius II. (Æneas Sylvius), who had it cleared of the ivy which had concealed it for ages. It was not completely excavated until 1576, when considerable treasure is said to have been found in the interior. The style of the monument closely resembles that of the Etruscan sepulchres—a fact which bespeaks its high antiquity, independently of the consular fasces and the emblems of the pontiff sculptured on the rock. Ricci considers, with considerable probability, that it may be the tomb of Cneius Cornelius Scipio, the only person who died invested with the double dignity of consul and Pontifex Maximus, and who is mentioned by Livy as having been seized with paralysis while visiting the temple on the Alban mount (A. U. C. 576): he died at Cumæ, but his funeral obsequies were celebrated at Rome, where his remains were brought for that purpose: and it is very possible they were deposited where he was first attacked with his fatal malady. This tomb must have stood on the side of the road that led from the Via Appia to the Via Numinis and Temple of Jupiter, on the Monte Cavo above. Near the monastery are the remains of extensive artificial caverns, supposed to have belonged to a Nymphæum of the Imperial period.

#### ROCCA DI PAPA.

From whatever side we approach this picturesque mountain-village, whether from the valley of Grotta Ferrata and Marino, or through the magnificent woods behind Palazzuola, it is scarcely possible to convey any idea of the scenery which presents itself at each turn of the road. Rocca di Papa occupies the site of the Latin city of Fabia, mentioned by Pliny as existing

in his time, and is supposed by some topographers to mark the position of the Arx Albana of Livy, to which the Gauls were repulsed in their attack on Rome. Many antiquaries consider the modern name a corruption of the ancient Fabia, whilst others derive it from the circumstance that it was one of the strongholds of the popes as early as the 12th century. It is a straggling village of 2600 souls, at an elevation of 2648 ft. above the sea, built on a steep declivity of lava thrown up on the edge of the great crater of the Alban mount. It is first mentioned under its modern name in the chronicle of Fossanuova, where it is stated that pope Lucius III. (1181) sent Count Bertoldo, the Imperial lieutenant, to defend Tusculum against the Romans, and to recapture Rocca di Papa. In the 13th century it became, like Marino, a fief of the Orsini family, who held it until the pontificate of Martin V. in 1424, when it passed to the house of Colonna, who still possess it. During the 2 following centuries it was a stronghold of that celebrated family, and was frequently besieged and captured in the contests between the Roman barons. In 1482 it was taken by the duke of Calabria; in 1484 by the Orsinis; and in 1557, during the contests between the Carraffeschi and the duke of Alba, it was besieged by the people of Velletri, and compelled by famine to surrender. On the extreme point of the rock some ruins of the ancient citadel may still be seen. From this village we ascend for about 2 miles to Monte Cavo, through chesnut forests of great luxuriance and beauty.

#### MONTE CAVO.

Immediately behind the village of Rocca di Papa commences the circular

crater-like depression, the plain forming the bottom of which is called the *Campo di Annibale*, from a tradition that it was occupied by Hannibal in his march against Tusculum and Rome. It is more probable that it was the position of the Roman garrison which, Livy tells us, was placed here to command the Appian and the Latin Ways during the invasion of the Carthaginians. The outline of the crater may be distinctly traced during the ascent: the side nearest Rome has disappeared, but Rocca di Papa, situated upon one of the several lava eruptions of the volcano, occupies the N.W. portion of its margin. In different parts of the plain are deep roofed pits, in which the snow collected on the neighbouring heights for the supply of Rome is preserved. Monte Cavo, the highest point of the Alban group of hills which bound the Campagna on the E. and S., is 3130 English ft. above the level of the sea. [The easiest way to reach Monte Cavo will be by Palazzuola, and from thence to Rocca di Papa, passing the chapel of La Madonna del Tufo (3 m.); from here a road in the midst of the chesnut forest will bring the tourist in half an hour to Rocca di Papa; or he will find a path a short way beyond the chapel, which, by taking him to the upper part of the village, will much abridge his walk, and bring him at once into the road leading to the Monte Cavo. There are some shorter paths through the woods, suited only for pedestrians, but which no one *unaccompanied by a guide* ought to attempt. Monte Cavo is about 7 m. from Albano, and 6 from Nemi; on horseback it can be reached in less than 2 hrs. from the former. The best season for visiting it will be in April or May, and in the morning or evening, the subjacent country being often enveloped in fog at other times. In a spring day the excursionist will be able to ascend the mountain, examine the Campo di Annibale, descend to Nemi, and, following the west side of its beautiful lake, return to Albano before dark; once the railway open to Albano, this interesting excursion may be performed in a single day from Rome.]



On the summit stood the Temple of Jupiter Latialis, erected by Tarquinius Superbus, as the common place of meeting of the Romans, Latins, Volsci, and Hernici, and memorable in Roman history as the scene of the *Feriae Latinae*, the solemn assemblies of the 47 cities which formed the Latin confederation. In the last mile of the ascent from the Campo di Annibale we join the ancient *Via Triumphalis*, the road by which the generals who were allowed the honours of the lesser triumph, or ovation, ascended on foot to the temple. Amongst those who enjoyed this honour were Julius Cæsar, as dictator; M. Claudius Marcellus, after his victory at Syracuse; and Q. Minutius Rufus, the conqueror of Liguria. The pavement of this ancient road is perfect during the upper part of the ascent, and, by pushing through the underwood, may be followed for a long distance; the kerb-stones are entire in many parts of it, and about 9 feet apart. Many of the large polygonal blocks of which it is composed bear the letters N. V., supposed to signify "*Numinis Via*." On the summit is a broad platform, on which stood the celebrated temple, commanding the extended plains of ancient Latium. In the beginning of the last century the ruins then existing were sufficient to show that the temple faced the S.; that it was 240 ft. long and 120 ft. broad; and that it had been decorated with columns of white marble and giallo antico. Many statues and bas-reliefs were also found upon the spot, which proved the magnificence of the edifice under the emperors. In 1783 all these remains were destroyed by Cardinal York for the purpose of rebuilding the ch. of the Passionist convent. The Roman antiquaries justly denounced this proceeding of the last of the Stuarts as an act of Vandalism, and it is greatly to be regretted that so ardent an admirer of ancient art as Pius VI. did not interpose his authority to prevent it. The temple was one of the national monuments of Italy, and no profaning hand should have

been allowed to remove a stone of an edifice so sacred in the early annals of Rome. The only fragment now visible is a portion of the massive wall, on the southern and eastern side of the garden of the convent, composed of large rectangular blocks, and evidently a part of the ancient substructions of the temple. The ch., dedicated to the Holy Trinity by Cardinal York, contains nothing worthy of notice. At the foot of the mountain are the lakes of Nemi and Albano, with the towns of Genzano, Lariceia, Albano, and Castel Gandolfo. Beyond this rich foreground are the wide-spread plains of Latium, on which, as upon a map, we may follow the principal events of the last 6 books of the *Æneid*, and the scenes of the first achievements of Rome. Immediately at the foot of the Alban hills we see the vine-clad hill of Monte Giove, the supposed site of Corioli, and Civita Lavinia, the modern representative of Lanuvium. On the S.E. the Pontine marshes are concealed by the ridge of Monte Artemisio, but we may trace the line of coast from the promontory of Porto d'Anzio, the ancient Antium, to near Civita Vecchia; and as the eye moves along the dark band of forests which spread along the shore for nearly 60 miles, we may recognise the position of ancient Ardea; of Lavinium, the modern Torre di Pratica; of Laurentum, at Tor Paterno; of Ostia, near the double mouth of the Tiber; the Etruscan Cære, at Cervetri; the crater of the lake of Bracciano; and the hills of La Tofa. On the N. and E. we recognise the Monte Cimino, the insulated mass of Soracte, Monte Genaro, with the group of the Montes Corniculani at its base, and far beyond the lofty outline of the Apennines which encircle the valley of Rieti. Within the amphitheatre formed by the Sabine hills we see Tusculum, the site of Gabii, and the heights of Tivoli; the view of Palestrina is intercepted by Monte Pila, which rises above the south-eastern extremity of the Campo di Annibale. Behind Monte Pila, to the rt., is the "*gelidus Algidus*" of

Horace, on which Lord Beverley discovered, a few years since, the ruins of a circular temple. This may possibly be the temple of Diana which Horace celebrates:—

“Quæque Aventinum tenet Algidumque,  
Quindecim Diana preces virorum  
Curet; et votis puerorum amicas  
Appliget aures.”

Beyond this, at the opening of the plain of the Sacco, is the town of Valmontone. The last and greatest feature of the landscape is Rome itself, which is seen from this point to great advantage:—

“Quæque iter est Latius ad summan fascibus  
Albam,  
Excelsa de rupe procul jam conspicit Urbem.”  
*Lucan, v.*

The summit of this hill is well known to the classical reader as the spot from which Virgil makes Juno survey the contending armies previous to the last battle of the *Æneid*:—

“At Juno è summo, qui nunc Albanus habetur,  
Tum neque nomen erat, nec honos, aut gloria, monti,  
Prospiciens tumulo, campum adspectabat, et aubas  
Laurentum Troâmque acies. urbemque Latini.”  
*Æn. xii. 134.*

#### LAKE OF ALBANO.

The ascent from Marino to Castel Gandolfo, through the woods which clothe this side of the lake, commands one of the most beautiful scenes in Italy: it crosses the depression of the edge of the crater, over which ran the primitive watercourse by which the lake emptied itself before the excavation of the present emissarium, from whence it ascends gradually along the Monte Cucco to Castel Gandolfo.

Another road leads from Rocca di Papa to Castel Gandolfo, through Palazzuola, and along the southern

margin of the lake, traversing the lower avenue (*galleria*) below the convent of the Cappuccini of Albano, through a thick wood, and from thence through the magnificent upper galleria of ilexes, passing by the Franciscan convent and the Villa Barberini, before reaching the E. gate of Castel Gandolfo. From whatever side the lake is approached, the traveller cannot fail to be struck by its exceeding loveliness.

#### CASTEL GANDOLFO,

a town of 1446 Inhab., derives its chief importance from the summer palace of the popes, which forms so conspicuous an object from all parts of the country around. In the 12th century it was the property of the Gandolfi family, whose *Turris* or *Castrum de Gandulphis* is mentioned in many documents of the period. Under Honorius III., in 1218, it passed into the hands of the Savellis, who held it as their stronghold for nearly 400 years, defying alternately the popes, the barons, and the neighbouring towns, although they were occasionally driven from their position by superior force. In 1436 it was sacked and burnt by the troops of Eugenius IV., because Cola Savelli had afforded an asylum in it to Antonio da Pontedera, who had rebelled against the pope. On this occasion the castle was confiscated; but the Savellis again obtained possession of it in 1447, in the time of Nicholas V. This illustrious family continued to hold it, with occasional interruptions, until 1596, about which time Sixtus V. had erected it into a duchy in favour of Bernardino Savelli; but the fortunes of his noble house were too much reduced to support the dignity, and he sold the property to the government for 150,000 scudi, an immense sum for the time. In 1604 Clement VIII. in-

incorporated it with the temporal possessions of the Holy See. Urban VIII., about 1630, determined to convert it into a summer residence for the sovereign pontiffs, and began the palace, from the designs of Carlo Maderno, Bartolommeo Brecciolli, and Domenico Castelli. In 1660 the plans were enlarged and improved by Alexander VII., and the whole building was restored and reduced to its present form by Clement XIII. in the last century. Since that time several Roman families, and particularly the Barberinis, the Albanis, and the Torlonias, have erected villas in the vicinity. The situation of Castel Gandolfo is extremely picturesque: it occupies an eminence above the north-western margin of the lake; and from its lofty position, 1450 feet above the Mediterranean and 460 above the lake, its climate is pure and its air bracing, whilst it is free from malaria, the pest of the adjacent Campagna on one side, and of the shores of the lake on the other. The Papal palace, the most frequented country residence of the sovereign, is a plain, unornamented building, with some large and convenient apartments: the view from it, over the lake, is extremely fine. The ch. adjoining, dedicated to St. Thomas of Villanuova, was built in 1661, by Alexander VII., from the designs of Bernini, in the form of a Greek cross. In the interior is an altar-piece by *Pietro da Cortona*, and an Assumption by *Carlo Maratta*. A path leads down from the town to the shores of the lake, which swarm with frogs in the summer. The lake of Albano, one of the most beautiful pieces of water in the world, and, in respect to scenery, beyond comparison the finest of those of purely volcanic origin in Italy, is 3825 yds. ( $2\frac{1}{4}$  m.) in length, 2300 yds. ( $1\frac{1}{2}$  m.) in width, and about 6 m. in circuit, and is evidently one of those craters of elevation well known to geologists, its sides being formed of beds of volcanic tufa dipping away from the centre.

#### THE EMISSARIUM.

The most remarkable circumstance connected with the Alban lake was the formation of the emissary, by which the Romans, while engaged in their contest with the Veientes (B.C. 394), succeeded in lowering the waters, which by their accumulation threatened to inundate the subjacent country. This emissary is a subterranean canal or tunnel, 1509 yds. in length, excavated in the tufa; it varies in height from  $5\frac{1}{2}$  to 9 or 10 feet, and is never less than  $3\frac{1}{4}$  in width. The upper end is of course on a level with the surface of the lake, or 964 $\frac{1}{2}$  Eng. feet above the sea, the lower 954, giving a fall of 10 ft. or of 1 in 151. It runs under the hill and a little east of the town of Castel Gandolfo, and opens at la Mola, 1 m. from Albano, from which its waters run to the Tiber by a stream which passes by Vallerano. The summit of Monte Cavo, on the opposite side of the lake, rises 2166 feet from its waters. Certain vertical openings or shafts, by the Romans called *Spiramina* and *Spiracula*, intended to give air to the tunnel below during its excavation, are said to be visible in various parts of the hill under which it runs. In summer the water is seldom more than 2 feet deep in the emissarium, and does not run with rapidity, as may be observed by means of a candle placed upon a float and allowed to follow the current. Over the opening towards the lake is a low flat arch of 7 stones; the blocks with which it is constructed are large, and of the peperino of the country; they form what may be called a flat arch; the blocks,

being wedge-shaped, support each other—a style we see employed by the Etruscans, and even during the Republican period at Rome, in the Tabularium of the Capitol. It is now indeed sustained by a modern round arch, and by a wall of masonry. Within the enclosure formed by this arch and wall are some ancient stone seats, with a moulding, the place having probably been converted at a subsequent period into a Nymphaeum, which existed when Domitian took so much delight in this locality. A quadrilateral court, well walled in with large stones in parallel courses, succeeds to the flat arch; opposite to which the water enters a narrower passage, and then passes into the interior of the mountain. The fine old trees which overshadow the Alban lake render it a cool and delightful retreat in the hot months; and the number of blocks, the remains of terraces and buildings, at the water's edge all round its shores, prove how much the Romans, during the period of the first emperors, enjoyed its picturesque beauties. A large grotto or cave, near the water, and at a little distance to the N. of the emissarium, decorated with Doric triglyphs, was probably used as the summer triclinium of the emperor Domitian, whose palace was situated on the hill above. These retreats were of course constructed long after the emissary, when the experience of ages had shown that there was no further danger to be apprehended from the rising of the water. To these observations we may add, that, from appearances on the sides of the lake, it is evident, as confirmed by history, that its waters were considerably higher than the present surface: the depression between Castel Gandolfo and Marino, at the lowest edge of the crater, serving to carry off the waters into the little stream which now flows below the hill on which Marino stands. The terms of the oracle of Delphi, as handed down by Livy, however, cannot refer to this channel, directing, as it did, that the waters should not be allowed to escape by their own river, *in mare manare (aquam) suo flumine*, as it would have flown into the Tiber, and

not into the sea. The connexion of the emissary with the siege of Veii is easily explained: the oracle directed the construction of the emissary, in reference to the hint of the Etruscan soothsayer that they would enter Veii by means of a mine, the art of forming which was then unknown to the Romans. By the exercise of their skill in the operations of the emissary they obtained sufficient knowledge to enable them to sink a mine, which gave them possession of the citadel of Veii.\*

Travellers who visit the lake from Albano will always find donkeys in the town ready for hire at 3 pauls each. The cicerone will expect 5 pauls, and the custode at the emissary who finds lights 2. A very beautiful road of 2 m., shaded by ilxes, and skirting the grounds of the Villa Barberini, passing before the Convent of S. Francesco, leads from Castel Gandolfo to Albano. It is called the *Galleria di Sopra*, and is well known as a delightful drive, and for its fine views over the lake and of Monte Cavo.

\* The lowest part of the rim of the crater which encloses the Lake of Albano, and over which only its waters could have flowed before the excavation of the emissarium, is situated between the top of the ascent by the road from Marino (p. 348) and the base of Monte Cucco. Sir W. Gell supposed that he had discovered traces of an artificial cutting at the base of the latter hill, and hence made the ancient waters to flow into the dry bed of a river in the ravine below, and which he considered to be the Rivus Albanus. More recent researches on the topography of the locality have shown that the lowest part of the rim is nearer the small oratory mentioned at p. 348, rendering it probable that over this point once ran the waters of the lake, and into the stream rising in the Parco di Colonna, and flowing under Marino, and which is further confirmed by the discovery of an inscription at Marino, in which the latter stream is designated as the Rivus Albanus. According to the French surveyors, the lowest part of the edge of the crater is 246 feet above the level of the lake.

## VIA APPIA NOVA—ALBANO.

During the present year the Frascati Railway will be prolonged to Albano; but will not approach nearer than 3 m. from the town, where omnibuses will be in readiness to convey passengers to it.

Public conveyances in the mean time start from Rome twice a day for Albano, at daybreak and in the afternoon, from the Piazza del Teatro Argentina, performing the journey in 2½ hrs.; fare 5 pauls.

As many travellers may wish to visit Albano from Rome, or on their way to Naples, it may be as well to describe here the road leading to it from the capital, which comprises the first 2 posts on the Via Appia Nova. Leaving Rome by the Porta San Giovanni, the road immediately crosses the Maranna stream, and soon after separates from that leading to Frascati: at the second milestone we cross the ancient Via Latina, the direction of which is marked by a line of ruined sepulchres; two of which in brick, and now converted into temporary farm-buildings, at a short distance on the l., are in good preservation. At this point, and immediately beyond where the modern road intersects the Via Latina, and in the space between them, upon the farm of the *Arco Traverertino*, or *del Corvo*, excavations have been made during the last few months, which have led to the discovery of some most interesting sepulchral monuments of the age of the Antonines (p. 70), and of the Basilica of St. Stephen, founded in the pontificate of St. Leo in the 5th century. Several marble columns, with ancient Corinthian and Ionic capitals, have been already dug out, some of the latter with the cross sculptured on them, and 2 curious inscriptions, one relative to the foundation of the ch. by Demetria, a member of the Asinia family; the other to the erection of the Bell Tower by a certain Lupus Grigarius, in the middle of the 9th century, 30 years after the rebuilding of the Basilica by Pope Leo III. The ground-plan of the basilica, which is

now laid open, shows that it was similar to the sacred edifices of the same period, and of which St. Agnese fuori le Mura (p. 126) is the most unaltered example. The edifice, dedicated to St. Stephen by St. Leo, consisted of a vestibule and portico, forming the front turned towards the E., opening into the aisles and nave, which were separated by a range of marble columns, unfortunately now removed. At the extremity of the nave is a semicircular tribune, with remains of the altar; and on the rt. or N. side of the latter a square baptistery, with a sunk font in the centre, evidently for baptism by immersion. One of the peculiarities of this basilica is the *edicola* in the centre of the nave, and which, placed over the relics of a martyr, was retained and included in the Leonine edifice. From the mass of ruins laid open during the excavations between the basilica and the road, this part of the Via Latina must have been lined by an extensive villa, of which probably the ruins opposite the 2nd mile on the l. formed a part, and by a line of tombs like those on the Via Appia. Not far from these ruins are the Catacombs of i Santi Quattro, in the *Vigna del Fiscale*. Between the 3rd and 4th m. is the *Osteria del Tivolato*, on the rising ground between which and the arches of the aqueduct is supposed to have stood the Temple of Fortuna Muliebris, where Coriolanus was dissuaded by his wife and mother from marching on Rome. From this point and for the next 7 m. the post-road runs parallel to the ancient Via Appia, which is marked on the rt. by the well-known tomb of Cæcilia Metella, followed by a long line of others, the most remarkable of which are noticed in our excursion to that most celebrated of the great roads leading from Rome. The magnificent line of arches on the l. mark the course of the united aqueducts of the Aqua Claudia, and Anio Novus. 3 m. from the gate and on the l. is the Torre Fiscale, a lofty mediæval tower. Opposite to the 5th milestone, on the rt., are extensive ruins called by some Roma Vecchia, which extend to the Via Appia, and which are now generally supposed to belong to a villa

of the Quintilii; they occupy a mile in length, and stand on an escarpment of the lava current, which ends at the tomb of Cæcilia Metella. A tomb at the *Casale delle Capanelle*, between the 5th and 6th milestones, has been erroneously confounded with the Temple of Fortuna Muliebris. The great circular tomb on the Appian seen to the rt., and covered with farm-buildings and an olive-garden, is *Casale Rotondo*, the Sepulchre of Messalla Corvinus (see p. 321). Before the 7th m. is the Torre di Mezza Via, the first post-station out of Rome, close to which a ruined aqueduct crosses the road in the direction of the Villa of the Quintilii, to convey water to which it appears to have been exclusively destined. A dreary plain is traversed by the post-road for the next 3 miles. Near the 9th milestone the road to Marino branches off on the l., and soon after a small stream called the Fossa del Ponticello is crossed. Between this and the foot of the Alban hills some emanations of sulphuretted hydrogen gas are seen and smelt in the space lying between the modern and ancient Appian Ways, the most extensive being designated by the name of *la Solfarata*: it is marked by white efflorescence on the surface. At this point the Railway crosses the Via Appia Nova. Before reaching the 11th milestone the post-road bends to the rt., to the Osteria delle Frattocchie, where it joins the ancient Via Appia, the line of which it follows to Albano: the villa on the l. of the road here, belongs to the Colonna family: from Frattocchie the high road to Nettuno and Porto d'Anzio strikes off to the rt. Between le Frattocchie and the next m. (12), several ruined sepulchres and massive substructions in Alban peperino bound the ascent on either side, and on the rt. are the ruins of *Bovilla*, with the remains of a circus and a theatre. Higher up is the site of the more ancient Bovillæ, founded by Latinus Sylvius, well known for its conquest by Coriolanus, and as the Sacramum of the Julian family. Frattocchie is supposed to be the site of the fatal quarrel be-

tween Milo and Clodius, and which forms the subject of Cicero's celebrated oration 'Pro Milone.' The ascent from le Frattocchie to Albano is very gradual, although considerable, the difference of level from the bottom of the hill to the gate of the town being nearly 650 feet.

A little beyond the 12th milestone the road crosses the dry bed of the river by which Sir William Gell supposes the Alban lake to have discharged its waters anterior to the excavation of the emissary. A modern road leads on the l. from near this to the Villa Torlonia at Castel Gandolfo: a short distance beyond this traces of an ancient one have been discovered, which is supposed to have led from Laurentum to Alba Longa. Numerous tombs, many of which are shown by inscriptions to have belonged to eminent families of ancient Rome, border the road on each side during the ascent to Albano. About  $\frac{1}{2}$  mile before reaching the town a massive square tomb, built in the form of a sepulchral cippus and about 30 feet high, with 3 niches within and places for vases or sarcophagi, was long supposed to be the tomb of Clodius, in spite of the express statement of Cicero that his body was burnt in the Roman Forum and cast out half consumed to be preyed upon by dogs, "*spoliatum imaginibus, cæqueis, pompa, laudatione, infelicissimis lignis, semivulatum, nocturnis cæmibus dilaniandum.*" The view looking back during the ascent presents one of the most impressive scenes in Italy. It commands the whole Campagna as far as Soracte: in the middle of the plain Rome is seen with its domes and towers in solitary grandeur, like an oasis in the desert, amidst the ruins of the desolate plain. Beyond, on the l., the long line of the Mediterranean completes this striking picture. Close to the gate of Albano, and on the l. of the road, are the remains of a high tower-shaped sepulchre, with binding-blocks of white marble, and with which the entire structure of 4 stories appears to have been originally covered. It contains a sepulchral

chamber 12 ft. by 8, and is generally admitted to be the tomb of Pompey the Great, whose ashes were brought from Egypt and deposited here by his wife Cornelia. The statement of Plutarch, who tells us that the tomb of Pompey was close to his villa at Albanum, perfectly corresponds with this locality. On the rt. of the gate is the Villa Altieri, and on the l. a road leading to Castel Gandolfo. After entering the town, we pass on the rt. the Villa Doria, in the finest situation of the modern city.

ALBANO, 14 m. from Rome ( $2\frac{1}{2}$  posts). (*Inns*: the Hôtel de la Poste, now very good; and the H. de Russie, by Calpini, fair; both with fine views from their back windows.) An episcopal town of 6260 souls, 1250 Eng. ft. above the sea, celebrated for the beauty of its scenery and the purity of its air. Albano and Laticcia have been called the Hampstead and Highgate of Rome, and during the summer months they are much frequented by visitors. Albano, particularly, is a favourite resort of the Roman nobility during the *villaggiatura* season from June to October. Although the situation is generally healthy, its close vicinity to the Campagna below, and to the region of malaria, cannot be regarded without suspicion; during the extreme heats of summer intermittent fevers sometimes show themselves, even at this considerable elevation. The present town occupies part of the grounds of the villas of Pompey and Domitian: traces of the former exist in the masses of reticulated masonry in the grounds of the Villa Doria, and in still more extensive ruins within the precincts of the Villa Barberini on the road to Castel Gandolfo; but as Domitian included both the villas of Pompey and of Claudius in his immense range of buildings, it would be extremely difficult to determine the position of the more ancient structures. The neighbourhood of the town was covered with villas of the Roman patricians, many of which are still traceable. The most remarkable remains at Albano are those of the Amphitheatre erected by Domitian (between

the ch. of S. Paolo and the Cappuccini), mentioned by Suetonius and by Juvenal as the scene of the most revolting cruelties of the last and worst of the 12 Cæsars; it was nearly perfect in the time of Pius II., with its seats partly excavated in the rock. Near the ch. of S. Paolo are the ruins of the Prætorian camp: a great portion of the walls and one of the gates still exist. The walls are built of quadrilateral blocks of peperino, many of which are 12 ft. long. Adjoining the western wall is a circular building now called the ch. of Sta. Maria della Rotonda, on the door of which are some beautiful acanthus-leaves and other ornaments in marble, brought from the villa of Domitian: the building is supposed to have been originally a temple dedicated to Minerva. In the Strada di Gesù e Maria are remains of baths. The ch. and convent of the Cappuccini, between the town and the lake, celebrated for its lovely position and its magnificent views, occupies a part of the villa of Domitian. More extensive remains are found among the pine-groves of the Villa Barberini. The principal modern villas at Albano are those of Prince Doria, near the Roman gate, and of Prince Piombino, at the opposite extremity of the town, both commanding fine views over ancient Latium and the Mediterranean.

The wine of Albano, from the vineyards on the slopes below the town, still keeps up the reputation it enjoyed in the days of Horace:—

“ Ut Attica virgo

“ Cum sacris Cereris, procedit fuscus Hydaspes,  
Cæcuba vina fereus: Alcon Chium maris ex-

pers.  
Hic herus: Albanum, Mæcenas, sive Faler-

num  
Te magis appositis delectat; habemus utrum-  
que.” Sat. II. viii. 13.

Albano has been the seat of a bishop since A.D. 460. Adrian IV. (Nicholas Breakspeare), the only Englishman who ever sat on the papal throne, was bishop of Albano for some years prior to his Pontificate; it forms one of the six suburban sees always filled by a cardinal bishop, the present incumbent being Card. Patrizzi, the Vicar-General of Rome.

The Via Appia passes in a straight line through Albano, and the post-road after leaving the town traverses it, until reaching the gigantic viaduct that connects it with Lariccia. A short distance beyond the last houses of the town, before arriving at the viaduct, the sepulchral monument so often described as that of the Horatii and Curiatii is seen on the rt. The older Italian antiquaries who suggested this idea had taken no pains to examine how far such a supposition was borne out by history; but in recent years a diligent search into authorities, and above all a more accurate acquaintance with Etruscan remains, has not only entirely disproved the assertion, but has established beyond a doubt the Etruscan origin of the tomb, and the probable occasion of its erection. The base is 49 ft. long on each side, and 24 high: upon this rise at the angles 4 cones, in the centre of which is a round pedestal 26 feet in diameter, containing a small chamber, in which an urn with ashes was discovered in the last century. The traveller who will take the pains to compare this with the description of the tomb of Porsenna at Chiusi, as given in the 36th book of Pliny, on the authority of Varro, will hardly require a stronger argument in favour of the conclusions of Piranesi, D'Hancarville, and Nibby, that it is the tomb of Aruns, the son of Porsenna, who was killed by Aristodemus in his attack upon Aricia. The tomb of the Horatii and Curiatii stood near the spot where these heroes fell, which was distant only 5 miles from Rome, and on the Via Appia (p. 322). Until 1853 a steep descent, and a proportionately dangerous ascent, led from Albano to Lariccia, to obviate which a gigantic viaduct was undertaken by Pius IX., to connect these towns, and by which travellers now pass on a level from one to the other. This celebrated work, perhaps one of the most remarkable of its kind in modern times, spans the deep ravine which separates Albano from Lariccia: it was commenced in 1846, and completed in 1853, the architect being the late Cavaliere Ber-

tolini, under the direction of the enlightened Minister Jacobini, who presided over the department of public works, and whose death was, at the time (1854), so justly considered by the Romans as a public calamity. This magnificent viaduct consists of 3 superposed ranges of arches, 6 on the lower tier, 12 on the central, and 18 on the upper one, the height of each being 60, and the width 49 feet between the piers. The length of the way is 1020 feet, including the approaches, and of the upper line of the arches alone, or of the viaduct properly speaking, 890 feet, and the greatest height above the bottom of the valley 192½ feet. The whole is constructed of square blocks of peperino quarried near the spot, the quantity employed being 8,000,000 cubic feet, and, what is not the least surprising circumstance connected with this extraordinary work, at a cost of only 140,000 scudi (30,000*l.* sterling). The viaduct opens immediately on the Piazza of Lariccia, before the ch. and the Chigi palace. The view from the pathway and towards the sea is very fine.

#### LARICCIA,

about 1 m. from Albano, separated from it by a deep hollow: there is a small clean-looking *Inn* on the Piazza (the Hotel Martorelli). The old post-road left the Appian near the tomb of Aruns, and proceeded by a steep but picturesque ascent to Lariccia, through which the interest of the Chigi family succeeded in carrying the modern one, although the old line of the Via Appia afforded a straight and more direct course. The deep ravine which separates Lariccia from Albano abounds in beautiful scenery. The modern town, with a population of 1675 Inhab., is on the summit of the hill, and occupies the site of the citadel of Aricia, one of the confederate cities of Latium, whose history and connexion with the nymph Egeria are so often alluded to by the Latin poets. It was supposed to have



been founded by Hippolytus, who was worshipped under the name of Virbius, in conjunction with Diana, in the neighbouring grove. We gather from Virgil that it was one of the most powerful towns of Latium at the arrival of Æneas:—

“ At Trivia Hippolytum secretis alma recondit  
Sedibus, et nymphæ Egeriæ nemorique rele-  
gat;  
Solum ubi in sylvis Italici ignobilis ævum  
Exigeret, versoque ubi nomine Virbius esset.”  
*Æn. vii. 761.*

It was the first day's resting-place out of Rome in Horace's journey to Brundisium:—

“ Egressum magnâ me accepit Aricia Româ  
Hospitio modico.” *L. Sat. v. 1.*

Its importance in the time of Cicero is shown by his eloquent description in the third Philippic, when he replies to the attack of Antony on the mother of Augustus, who was a native of the town. During the retreat of Porsenna's army from Rome it was attacked by a detachment under his son Aruns, who was defeated and slain by Aristodemus of Cumæ: the Etruscan prince was buried near the battle-field in the tomb above described. The ancient city lay on the southern slope of the hill, extending to the plain traversed by the Via Appia, where numerous ruins still exist. Among these are the city walls, and a highly curious fragment with a perpendicular aperture, through which a sufficient quantity of water is discharged to give rise to the question whether it is the emissary of the lake of Nemi or the fountain of Diana. The most important ruin is that discovered by Nibby, who considered it to be the Temple of Diana, whose site had been previously sought for on the side of the lake of Nemi. There are several circumstances in favour of this opinion: the account of Strabo, who says that the temple overlooked a sea, does not correspond so well with the lake of Nemi as with the extensive hollow below these ruins called the *Vallericcia*, a crater 4 m. in circumference, which was probably filled with water in his time, like the other volcanic lakes of Albano, Nemi, &c. A still

more conclusive argument is the bas-relief found here in 1791 by Cardinal Despuig, who unfortunately sent it to Palma in the island of Majorca, representing the priest of the temple in the act of slaying his predecessor, confirming the account of Strabo, who tells us that the barbarous ordinances of the temple required that the high priest, called the Rex Nemorensis, should have killed his predecessor in single combat. The founder of this temple, according to Pausanias, was Hippolytus; but other writers ascribe it to Orestes, after he had taken refuge at Aricia with Iphigenia.

The modern town of Lariccia has a large palace belonging to the Chigi family built by Bernini, and the ch. of the Assumption, raised by Alexander VII. in 1664, from the designs of the same architect. Its imposing cupola is decorated with stuccoes by Antonio Raggi. The fresco of the Assumption, and the picture of S. Francesco de Sales, are by *Borgognone*; the St. Thomas of Villanova by *Vanni*; and the S. Joseph and S. Antony by the brothers *Gimignani*. About 10 minutes' walk from the village, descending into the valley, is the magnificent causeway, 700 feet in length, and about 40 in width, by which the Via Appia was carried across the northern extremity of the Vallericcia: it is built of quadrilateral blocks of peperino, and is pierced by 3 arched apertures for the passage of water, and in the deepest part of the valley its height is not less than 40 feet; a short distance from its S.E. extremity is the opening of what appears to be the emissarium of the Lake of Nemi, from which flows an abundant and pellucid stream, which carries with it fertility into the subjacent plain of Vallericcia. The pedestrian may from this point follow the line of the ancient Via Appia to below Genzano.

#### MONTE GIOVE (CORIOLI), AND CIVITA LAVINIA (LANUVIUM).

From Lariccia and from the road to Genzano, looking over the wide crater

of the Vallericcia, is seen the hill of *Monte Giove*, a low eminence of the range which descends from Monte Cavo towards the plain. It is covered with vineyards, and is situated on the left of the road leading to Porto d'Anzio. Monte Giove is interesting as the spot where many antiquaries agree in fixing the site of *Corioli*, so famous in the history of Coriolanus:—

“Cut me to pieces, Volscies, men and lads,  
Stain all your edges on me. Boy! false hound!  
If you have writ your annals true, 'tis there  
That, like an eagle in a dove-cote, I  
Flutter'd your Volscies in Corioli:  
Alone I did it.”

There are no ruins of the ancient city to be discovered; indeed, Pliny states that it was deserted in his day, and that its site was without a trace of its existence (*periere sine vestigia*). On a projecting hill to the E. is the picturesque town of *Civita Lavinia*, with 950 Inhab., occupying the site of ancient Lanuvium, supposed to have been one of the confederate cities of Latium founded by Diomedes. It is celebrated by Livy for its worship of Juno Sospita, or Lanuviana. It is also memorable as the birthplace of Milo and of Mæna, well known by the able advocacy of Cicero, of Roscius the comedian, and of the 2 Antonines and Commodus. The modern town is built in part of massive rectangular blocks, evidently the remains of ancient buildings. At the W. and S.E. extremities of the hill are the ruins of extensive walls, composed of large square blocks, and of an ancient road. The fine statue of Zeno, in the Museum of the Capitol, was found in the ruins of a Roman villa here.

#### GENZANO,

about 4 m. from Albano. Among the most remarkable objects presented by the modern post-road is the fine viaduct of six arches on leaving La-  
[Rome.]

riccia, forming, as it were, a continuation of that of Albano, a second of 8 arches beyond Galloro, and a third over the ravine before reaching Genzano, by which the former tedious route from Laricia to Genzano is avoided, which was so beset with beggars, who seemed to be the true representatives of those who infested this hill in the time of Juvenal:—

“Dignus Aricinos qui mendicaret ad axes,  
Blandaue devexæ jactaret basia rhedæ.”  
Sat. iv.

A fine triple avenue of elms called the *Olmata*, planted by duke Giuliano Cesarini in 1643, forms the entrance to Genzano. The point where the 3 planted avenues branch off is called the *piazza*: one of these leads to the Cappuccini and to Nemi, the central one to the palace of the dukes of Cesarini, and the third to the town. Travellers who wish to visit the lake will do well to quit their carriage at this *piazza*: the descent to its shores will occupy half an hour, and a road leads direct from the lake to Genzano, where the carriage can wait their return.

*Genzano* (Inn: La Posta), a picturesque town of 4850 Inhab., celebrated for its annual festival on the eighth day of the Corpus Domini, called the *Infiorata di Genzano*, from the custom of strewing flowers along the streets, so as to represent arabesques, heraldic devices, figures, and other ornaments. The effect produced by this kind of mosaic of flowers is extremely pretty; during the festa the town is filled with visitors from Rome and the surrounding villages. On one of the hills above the town is the mansion of the dukes of Cesarini, in a beautiful position, on the lip of the crater, in the bottom of which is the lake of Nemi. Higher up is the convent of the Cappuccini, which enjoys a prospect of even greater beauty.

Before leaving Genzano we would advise the traveller to visit the prettily situated casino Jacobini, on the Monte Parco, outside the town, from which

the view is most interesting, extending over the sea-coast from the mouth of the Tiber to Cape Circello, embracing the Pontine Marshes, the Volscian Mountains, and the Ponza Islands on the far distant horizon. A great deal of wine is made about Genzano and Nemi, in which a considerable trade is carried on with the capital, and in no part of the Papal States does the peasantry appear more comfortable and prosperous.

#### LAKE OF NEMI.

From the post-house of Genzano a short walk brings us to the lake of Nemi, the Lacus Nemorensis of the ancients. This beautiful little basin occupies the site of an ancient volcanic crater. It is of an oval form, like that of Albano, though considerably smaller, being only 3 miles in circumference, the level of its surface 102 ft. higher, or 1066 above the sea. The road leads to Nemi from Genzano, passing by the Cappuccini, and brings the traveller to the *Fountain of Egeria*, one of the streams which Strabo mentions as supplying the lake. This fountain, which so many poets have celebrated in conjunction with the lake and temple, is beautifully described by Ovid, who represents the nymph as so inconsolable at the death of Numa, that Diana changed her into a fountain:—

"Non tamen Egeriæ luctus aliena levare  
Damna valent; montique jacens radicibus  
imis

Liquitur in lacrymas: donec pietate dolentis  
Mota soror Phœbi gelidum de corpore fontem  
Fecit, et æternas artus lentavit in undas."

*Metam.* xv.

Like the Alban Lake, that of Nemi appears to have stood in former times at a higher level than now attained by its waters, and to have been also drained in the same way by an *Emissarium*, which opens into the Vallericia, on the

line of the Via Appia. As no mention is made of this work by any ancient author, it is impossible to fix its date; it is 1649 yards long, exceeding that of the lake of Albano.

The village of *Nemi*, with a population of 870 souls, is beautifully placed on a height above the shores of the lake. It belongs, together with a large extent of the neighbouring country, to prince Rospigliosi, having passed to that family in the last century, after having belonged successively to the houses of Colonna, Borgia, Piccolomini, Cenci, Frangipani, and Braschi. The old feudal castle with its round tower was chiefly built by the Colonnas. From the hills above, the eye wanders over the vast plains of the Campagna from the Circæan promontory to Porto d'Anzio, and from thence to the mouth of the Tiber, comprehending within this range the scene of half the *Æneid*. The lake of Nemi acquired considerable notoriety in the 16th century from the discovery of a quantity of timbers, which Leon B. Alberti and Marchi described as the remains of an ancient ship, which was said to be 500 ft. in length, and was attributed either to Tiberius or to Trajan. The existence of a vessel of this size on the lake of Nemi carries with it an air of improbability; and it is now explained by the researches of Professor Nibby, who carefully examined the locality. He found that the beams recovered from the lake were parts of the framework of an ancient building, of larch and pine, from which numerous metal nails and other fragments were obtained. The pavement, consisting of large tiles, was laid upon an iron grating, marked in many places with the name CAESAR. The tiles, grating, nails, and some of the beams, are now preserved in the Vatican Library and in the Kircherian Museum at the Collegio Romano. From the account of Suetonius, who says that Cæsar began a villa at a great cost upon this lake, and in a fit of caprice ordered it to be pulled down before it was completed, Nibby infers that these fragments were the foundations of the villa, which escaped de-

struction by being under water. On the sides of the lake are some vestiges of ancient buildings. We have already stated the grounds upon which the Temple of Diana is supposed to have been situated below Lariécia. The ciceroni, however, point out its ruins near the lake; but travellers who are practised in the examination of ancient buildings will see at once that they consist of *opus reticulatum*, which of course belongs to a much later period than the date of the temple. The grove of Diana extended, as it still does, over the surrounding country and hills for many miles.

A short distance beyond Genzano we leave the province of the Comarca to enter into the legation of Velletri. At the castle and bridge of San Gennaro (the Roman station of *Sub-Lanuvium*) the post-road quits the Appian, which it has followed from Genzano, and makes a detour of some miles in order to pass through Velletri before again joining the ancient line of road near Cisterna. The Via Appia may be seen from this spot traversing the plain in a straight line, marked by a line of tombs. From this and other parts of the road Civita Lavinia, noticed in a preceding page, to which a road branches off on the rt., is a conspicuous object. Velletri and the remainder of the road to Terracina and Naples, including the excursions to Cora and Norba, are described in the *Handbook for Southern Italy* (Rte. 140).

### COLONNA.

A very interesting excursion may be made from Frascati to Colonna, and from Colonna to Palestrina and Genazano, visiting the site of the lake of Gabii on the return to Rome. The distance from Frascati to Colonna is 5 m., and to Palestrina about 14, requiring  $4\frac{1}{2}$  hours; ponies may be hired at Fras-

cati for these excursions. The road traverses the ancient line of communication between Tusculum, Labicum, and Gabii. About a mile from Frascati it passes near the dried up lake of the *Cornufelle*, supposed by some antiquarians to be the site of the lake Regillus, the scene of the memorable battle in which the Romans, under the dictator Posthumius, assisted by Castor and Pollux, defeated the most powerful confederation of the Latin tribes, under the Tarquins and Mamilius the chief of Tusculum. The position of the lake immediately under the hills of Tusculum is some argument in favour of this locality, which, as Livy distinctly tells us, was in the Tusculan territory, but there are few points in the ancient topography of the environs of Rome more difficult to establish, some placing it near the Monte di Fiore, between the 20th and 21st m. on the Via Latina, and others in the great level space occupied by Pantano below Colonna. The lake of Cornufelle was drained in the 17th century by the Borghese family, before which it could not have been much smaller than that of Gabii. It is a curious basin, and its artificial emissary may still be seen. Beyond this the road skirts the base of *Monte Porzio*, a village of 1390 Inhab., situated on the summit of the hill, and supposed to derive its name from a villa of Cato of Utica, the site of which is placed between Monte Porzio and Colonna, at a spot called *Le Cappellette*, where there are some ruins. The modern village was built by Gregory XIII., whose armorial bearings, the Buoncompagni dragons, may be seen over the principal gateway. The only object of interest is the ch., consecrated by Cardinal York in 1766. Beyond this the road passes, at the base of *Monte Compatri*, another town perched upon a height belonging to the Borgheses, with a population of 2540, and a baronial mansion. It is supposed to have risen after the ruin of Tusculum in the 12th century; it contains nothing of any interest. Colonna occupies the site of the celebrated Latin city of Labicum, a colony of Alba:—

"Insequitur nimbus peditum, clipeataque totis  
Agmina densentur campis, Argivaque pubes,  
Auruncæque manus, Rutuli, veteresque Sicani,  
Et Sacrauræ acies, et picti scuta Labici."

*Æn. vii. 793.*

The history of the ancient city presents few facts which require notice, except its capture and sack by Coriolanus, and the mention made of it by Cicero, who describes Labicum, Bovillæ, and Gabii as so much depopulated in his time that they could scarcely find any one to represent them at the ceremonies of the *Feriæ Latiniæ*. The modern village of Colonna holds a conspicuous rank among the towns of the middle ages, as the place from which the princely house of Colonna derives its name, if not its origin. The first mention of the family occurs in the middle of the 11th century (1043), when a countess Emilia of Palestrina, the heiress of a branch of the counts of Tusculum, married a baron described as *de Columna*. The history of this place during the 12th and 13th centuries is a continuous record of the contests of the Colonnas with the popes and with the other Roman barons. It was seized in 1297 by Boniface VIII., and again by Cola da Rienzo in 1354, on his expedition against Palestrina. In the 17th cent., on the extinction of the branch of the Colonna family to whom it belonged, it, together with Galliciano and Zagarolo, passed to the Rospigliosis, their present possessors. The village is now in a state of decay, the number of Inhab. amounting only to about 300. At the base of the hill of Colonna runs the Via Labicana, now the high road to Naples by Frosinone and San Germano. On the rt. of the road to Rome, and about  $1\frac{1}{2}$  m. below the Osteria della Colonna, and in a line between Colonna and the lake of Gabii, is a small pool, not a quarter of a mile in circumference, also regarded by the Roman antiquaries as the lake Regillus. An excellent road of 10 m. leads from the Osteria di Colonna to Palestrina, which as well as the direct road to Colonna from Rome will be described in the following paragraph.

#### PALESTRINA, ETC.

Two roads lead from the capital to Palestrina: the best, although some miles longer, is by the Via Labicana, the second by the Via Gabina. In making this excursion the tourist can go by the one and return by the other, thus embracing some of the very interesting localities of the Campagna; the best plan will be for a party to hire a carriage for the whole time they may be absent. The excursion to Palestrina, and the places to be visited from it, will occupy, with the journey there and back, 3 or 4 days. We shall describe here the route by the Via Labicana, reserving that by the Via Gabina to our notice on Gabii, &c.

Leaving Rome by the Porta Maggiore, we enter immediately on the Via Labicana (on the rt.), which runs for the first mile parallel to the Claudian Aqueduct.  $1\frac{1}{2}$  m. from the gate is the *Tor Pignatarra*, the mausoleum of the Empress Helena (see p. 65); and  $3\frac{1}{2}$  miles farther, *Torre Nuova*, an extensive farming establishment belonging to Prince Borghese, surrounded by those gigantic pine-trees which produce so fine an effect in the landscape of this part of the Roman Campagna, and extensive plantations of mulberry-trees, the cultivation of which has been recently introduced here for the first time in the Roman Campagna, and with great success. 3 m. beyond Torre Nuova is the solitary *Osteria di Finocchio*, from which a bridle-road on the l., of 2 m., leads to Osa and Castiglione, the site of the ancient Gabii. A gradual ascent of 1 m. brings us to a high ground, from which there is an extensive view over Gabii, and the subjacent plain of Pantano with its extensive farm-buildings; a road from the Ponte di Celsi at the bottom of the descent leads to the latter—near it are the ruins of an aqueduct of the time of Hadrian. Crossing the plain of Pantano, the

sources of the Aqua Felice are seen on the l., marked by their numerous white pyramidal *spiracula*. From here to the *Osteria di Colonna* the ascent is long and gradual, passing (on the l.) the extensive quarries of *il Laghetto*, surrounding a small circular basin, now dried up, and by some considered to mark the site of the Lake Regillus. The whole of our road for the next 2 m., as well as the hill of Monte Falcone, overlooking the plain of Pantano on our l., is situated upon a current of lava, extending to beyond the *Osteria della Colonna*, the latter about 1 m. below the representative of Labicum, perched upon the volcanic height above. The distance from this osteria to Palestrina is about 10 m., the road good, and the country through which it passes beautiful. 3 m. beyond *l'Osteria* is S. Cesareo, from which it descends into a rich valley, where that to Palestrina branches off on the l.; the Via Labicana continuing by Valmontone to Anagni, Frosinone, &c. 2 m. further still we cross another valley; here a road on the l. leads to Zagarolo. Some Roman tombs excavated in the tufa rock are seen on the road-side. From the *bivium* to Zagarolo an ascent of 2 m. brings us to the *Parco dei Barberini*, a large villa and farmstead, approached by two handsome alleys of elm-trees. During the greater part of these 2 m. the ancient Roman road which connected Tusculum with Labicum and Præneste, with its kerb-stones on either side, is well preserved parallel to the modern road. 1 m. from the *Parco dei Barberini*, or the *Villa del Triangolo*, as it is more generally called, the road to Cavi and Genazzano branches off on the rt., whilst a gradual ascent brings us to the lower part of Palestrina, which is entered by the *Porta del Sole*. (There is a fair country Inn, kept by Arena, in the Corso, with tolerable beds, but it will be necessary to make beforehand a bargain). Palestrina is the modern representative of the celebrated Præneste, one of the most ancient Greek cities of Italy, and the residence of a king long before the foundation of Rome. Few

places in the neighbourhood of Rome afford the traveller so many examples of the different styles of building which prevailed in Italy in the early periods of her history. The ruins of the walls, and of the other edifices for which the ancient city was remarkable, present us with four distinct epochs: in the enormous polygonal masses of the city walls we have a fine example of Pelasgic architecture; in the smaller polygonal constructions we recognise a later period, when the Pelasgic style was generally imitated in those districts where the local materials were of limestone; in the quadrilateral massive substructions we see the style of the age of Sylla and of the latter times of the republic; and in the brickwork, known as the "*opera laterizia*," we have some good specimens of Imperial times when Præneste became a Roman municipium. The contests of Præneste with Rome, and its conquest by Cincinnatus and Camillus, are well known to every reader of history; Pyrrhus and Hannibal reconnoitred Rome from its citadel; and the young Caius Marius, after his defeat by Sylla, killed himself within its walls. On his return from the war against Mithridates, Sylla revenged himself on Præneste for the support given to his rival by destroying the town and putting the inhabitants to the sword; but he afterwards rebuilt the walls, and to atone for his cruelties embellished the Temple of Fortune, the magnificence of which made the Athenian philosopher Carneades declare that he had never seen a Fortune so fortunate as that of Præneste. Under the emperors, the city was the frequent residence of Augustus, Tiberius, Nero, and Domitian; Hadrian built a magnificent villa in its vicinity, of which considerable remains are still visible. The partiality of Horace for Præneste is well known: in his epistle to Lollius he tells him that he read the *Iliad* during his residence in the city (Ep. ii. 1); and in one of his most beautiful odes he mentions it among his favourite retreats, classing it with Tibur, Baïæ, and his Sabine farm:—

"Vester, Camænæ, vester in arduos  
Tollor Sabinos; seu mihi frigidum  
Præneste, seu Tibur supinum  
Seu liquidæ placuere Balæ."

*Od. iii. 4.*

The modern name of Palestrina occurs in ecclesiastical documents as early as A.D. 873. Its whole history during the middle ages is associated with that of the great Colonna family, who obtained it in 1043 by marriage with the countess Emilia, the descendants of the Contis, or Counts of Tusculum, as mentioned in our notice of Colonna, to whom it had been infeudated by Innocent IV. The ancient citadel and its Pelasgic fortifications were probably perfect at that period, and contributed to render it celebrated as the mountain fastness of the Colonnas, and as one of the strongholds of the Ghibelines. It would carry us too deeply into the history of Rome at this disturbed period to trace the records of the Colonnas during their memorable struggles with the popes; but the destruction of the city is so much associated with the reign of Boniface VIII., that it will be necessary to refer briefly to the events which marked the turbulent career of that Pontiff. The election of Cardinal Caetani as Boniface VIII. was opposed by the two cardinals Giacomo and Pietro Colonna, who retired to Palestrina with their kinsmen Sciarra and Agapito, and refused to admit a papal garrison into any of their patrimonial strongholds. The pope instantly excommunicated them, and issued a bull breathing most violent anathemas against their family, offering plenary indulgence to all who would take up arms against them. He obtained reinforcements from Florence, Orvieto, and Matelica, and in 1298 sent troops against all the fiefs and castles of the family. The cardinals for some time gallantly defended Palestrina, but were at length compelled to surrender, and with their two kinsmen proceeded to Rieti, where the pope was then residing, and made their submission in full consistory. Boniface summoned to his councils on this occasion the celebrated Guido da

Montefeltro, who had entered the monastery at Assisi as a Franciscan friar. His perfidious advice, to "promise much and perform little," has been noticed in our account of Assisi, and has been stamped with imperishable infamy by Dante. The pope, acting on this treacherous counsel, absolved the Colonnas from their excommunication, and granted them his pardon, at the same time holding out the hope that they would be restored to the possession of Palestrina, whilst he secretly ordered Teodorico Ranieri, bishop of Pisa, to take possession of the city, to dismantle the fortifications, and raze all the buildings to the ground, with the exception of the cathedral. So rigorously was this order fulfilled, that the ancient custom of driving the ploughshare over the ruins and sprinkling salt upon the furrows was observed. The property of the inhabitants was confiscated; they were all driven into the plain below, the site of the Roman municipium of the Imperial period, and there compelled to build a new town near the ch. of the Madonna dell' Aquila. After these disasters the Colonna family were hunted out of Italy, and the narratives of their wanderings given by the contemporary chroniclers supply a curious parallel with the history of our own noble house of Courtenay. Stefano Colonna, who is described by Petrarch as "a phoenix sprung from the ashes of the ancient Romans," as he fled from Rome after the loss of all his possessions, was asked by one of his attendants, "What fortress have you now?" He placed his hand on his heart, and replied, with a smile, "*Eccola!*" The cardinals escaped to France; Sciarra Colonna fled by sea, was captured by pirates, and after a series of romantic adventures returned to Rome at the time when the pope was involved in his quarrels with Philip le Bel. Sciarra instantly joined the French party, and avenged the injuries inflicted on his house, by the memorable capture of Boniface at Anagni, which Dante has also handed down to posterity. On the death of Boniface from the conse-

quences of the barbarous treatment to which he was thus subjected, his successor, Benedict XI., absolved the Colonna family from their excommunication, but forbade the rebuilding of Palestrina. This restriction was removed by Clement V., and in 1307 the city began to rise from its ruins under Stefano Colonna. This proceeded so rapidly, that when the emperor, Henry of Luxembourg, came to Rome to be crowned in 1311, Palestrina was in a fit state to receive him and the other Ghibeline chiefs, if the Guelph party, headed by the Orsinis, had offered any opposition. It was also regarded as the head-quarters of Louis of Bavaria, at his coronation in 1328. Stefano Colonna completed the castle in 1332, as we see by the inscription, still legible over the gate. In 1350 this illustrious captain successfully defended Palestrina against Cola da Rienzo, who made a second attempt to seize it in 1354. The fortress remained for nearly a century strong enough to resist all aggression, but, the Colonnas having allied themselves with Braccio Fortebraccio and Piccinino in 1434, the unscrupulous Cardinal Vitelleschi, legate of Eugenius IV., besieged and captured it in 1436. In the following year he razed it nearly to the ground, and for 40 continuous days laid the town waste with fire and sword, sparing neither the churches nor the convents. In 1438 the Romans completed the work of destruction by destroying the citadel. After this time the inhabitants began to collect their families round the old baronial palace, and in 1448 the Colonnas rebuilt the city, and surrounded it with the walls and towers which we still see. The last historical event worthy of notice is the sale of the city by Francesco Colonna to Carlo Barberini, brother of Urban VIII., in 1630, for the sum of 775,000 scudi, to which family it still belongs, giving to the eldest son of Prince Barberini the title of Prince of Palestrina.

At the present time Palestrina is an episcopal town of 5320 souls; it is built chiefly on the site of the Temple of Fortune, and upon the de-

clivity of the commanding hill on which the citadel stood. It contains no modern buildings of any interest, except the *Barberini Palace* of the 17th century, now almost deserted, the *Ch. of S. Rosalia*, close to the latter, containing an unfinished group of the *Pietà* attributed to M. Angelo(?), and some tombs of the Colonna and Barberini families. The temple of Fortune must have been of immense extent, if we may judge from the ruins still visible, and from terraces on which it stood. One of these latter, the *Ripiano della Curtina*, is occupied by the Barberini palace, which is built on the foundations of the hemicycle that stood before the *Sacrarium* of the Divinity, not a fragment of which now remains. The most remarkable objects preserved in this palace are some fragments of inscriptions and statues discovered among the ruins; a large hall covered with frescoes attributed to the *Zuccheris*, representing on the vault Jupiter and Venus in a chariot drawn by doves and peacocks, and Apollo in the centre, with a view of Palestrina on one of the walls; and particularly the celebrated mosaic pavement found in one of the semicircular niches of the approaches to the temple, well known as the "Mosaic of Palestrina." It was so highly prized when first discovered, that Cardinal Francesco Barberini in 1640 employed Pietro da Cortona to remove it to its present site. There is scarcely any relic of ancient art which has been so much the subject of antiquarian controversy. Father Kircher considered its subject to express the vicissitudes of fortune; Cardinal de Polignac thought it represented the voyage of Alexander to the oracle of Jupiter Ammon; Cecconi and Volpi that it illustrated the history of Sylla; Montfaucon regarded it as a representation of the course of the Nile; Winckelmann as the meeting of Helen and Menelaus in Egypt; Chapuy as the embarkation of Egyptian grain for Rome; the Abbé Barthélemy as the voyage of Hadrian to Elephantina; and the Abbé Pea as the conquest of Egypt by Augustus. There can be no doubt that the subject is Egyptian, and it is now generally considered to represent



a popular fête at the inundation of the Nile. The names of the animals are given in Greek characters: among these we recognise the rhinoceros, the sphinx, the crocodile, the giraffe, the lioness, the lizard, the lynx, the bear, the tiger, &c. The mosaic has been recently restored and placed by Prince Barberini in the great hall on the first floor, where it can be well seen, and a new description of it published by Don Sante Pieralisi, Librarian of the Barberini Library at Rome (*Osservazioni sul Musaico di Palestrina*, fol. 1558). From the windows of this hall there is one of the finest views in Italy. The ruins of the *Temple of Fortune*, restored by Sylla, are very interesting; the best preserved portion is in the Piazza Tonda, near the Cathedral, consisting on the outside of 4 Corinthian half-columns, and within of a large hall, converted at one time into the wine-cellar and kitchen of the Seminary; it is flanked with Corinthian pilasters and terminated by a tribune, the floor of which was formed of the celebrated mosaic above described. Canina considers this building as the eastern one of 2 aisles, which stood upon the second terrace leading to the Temple. The semicircular portico which formed the uppermost terrace, which preceded the Sanctum Saucorum of the Prænестine Fortune, can be easily traced on the front of the baronial palace of the Barberinis, above which rose the temple, and at a higher point still the scene of the *Sortes Prænестinae*. The fame of this shrine is well known from the description of Cicero, who gives a curious account of the institution of the "Sortes." (*De Divin.* ii.) A visit to the ancient citadel on the summit of the hill will interest the traveller more than the examination of these ruins. A bridle-road has been made, for which travellers may procure donkeys at the inn; but persons wishing to examine the polygonal walls will do better to ascend on foot, through the suburb of *il Schiacciato*, at the N. extremity of which they will come upon a portion which extends without interruption to the top of the hill, where it joins the wall

of the citadel, and from which another equally massive descends to the Porta de' Capuccini, the two enclosing a triangular space, of which the fortress forms the summit and the town the base, as we see in the Scaligerian fortresses of Northern Italy. The view commanded during the ascent is alone sufficient to repay the fatigue. As we advance we pass enormous masses of the polygonal walls which united the ancient citadel or *Arce* with the town below. These walls afford a good example of this style of construction, and may be traced on both sides of the ascent, nearly throughout their entire course. The citadel is now called the Castel di San Pietro, from a tradition that it was for some time the residence of the apostle: it contains a few poor houses which have arisen from the ruins of the town erected by the Colonnas. The old fortress of the family, although dilapidated, still preserves many memorials of the middle ages. Over the principal gateway is the well-known armorial *columna* with the initials (S. C.) of Stefano, who rebuilt the town and castle, as we learn by the inscription, in Gothic characters:—MAGNIFICUS . DNS. STEFAN. — DE COLUMNA REDIFICAVIT—CIVITATEM PRENESTE CŪ. MONTE ET ARCE . ANNO 1332. The ch., dedicated to St. Peter, was erected in the 17th century, on the site of a pre-existing one of the time of Gregory the Great, and restored in 1730. It contains a picture of the Saviour delivering the keys to St. Peter, by *Pietro da Cortona*; a statue of the apostle, by the school of *Bernini*; and a cippus, now used for a holy-water basin, on which is an inscription to Publius Ælius Tiro, a commander of the German cavalry in the time of Commodus. The view from this commanding eminence (2512 ft. above the sea) can hardly be surpassed in this district of beautiful panoramas, and the traveller who enjoys it cannot be surprised that Pyrrhus and Hannibal ascended the hill to reconnoitre the localities about Rome. At the extremity of the plain is the capital, with the dome of St. Peter's rising prominently above all the other

buildings; in the middle distance we see the site of the lake of Gabii, and the Anio winding through the Campagna from the hills of Tivoli to its junction with the Tiber below the heights of ancient Antemnæ. Immediately in front are the villages and towns clustered on the outer crater of the Alban mount, prominent among which are Rocca Priora, Monte Compatri, and Monte Porzio: at the foot of this range are Colonna and Frascati, while in the centre of the crater, towering above all the rest, is seen the summit of Monte Pila, concealing Monte Cavo from our view. On the l. is the valley of the Sacco, in which we recognise Valmontone, Anagni, Paliano, and Cavi; and on the declivity of the Volscian Mountains, Colle Ferro, Monte Fortino, Rocca Massimi, and Segni: on the rt., among the hills of which Palestrina forms a part, are Poli, Monte Affiano (the site of Æsula), and the heights of Tivoli. Immediately behind the citadel are Rocca di Cavi and Capranica, most picturesquely perched on the top of 2 pointed peaks. Among the antiquities discovered at Palestrina may be mentioned the fragments of the Fasti of Verrius Flaccus, mentioned by Suetonius, found here in 1773 by Cardinal Stoppani, and well known to scholars by the learned illustrations of Nibby. They are now preserved in the Vidoni palace at Rome.

At a short distance below the town, near the ch. of the Madonna dell'Aquila, antiquaries place the site of the Forum erected by Tiberius and the Roman municipium; about a mile farther off are the ruins of the extensive villa built by Hadrian, and enlarged by Antoninus Pius: they give name to the ch. of *S. Maria della Villa*, and cover the surface for nearly  $\frac{3}{4}$  m. The style of their construction presents a great similarity to that of Hadrian's villa near Tivoli: the colossal statue of the Braschi Antinous, now in the Lateran Museum, was discovered here. On the road to Cavi a mile beyond the Porta del Sole, we cross the Fosso di Palestrina by the Ponte dello Spedaletto, near which is an octagonal ruin bearing a remarkable analogy to

that of the so-called Tempio della Tosse at Tivoli. The older antiquaries described it as a Serapeon, as a Temple of the Sun, and as the Schola Faustianiana; but it is now considered to be a Christian church of the 4th or 5th century. In all parts of the country around the lower town are numerous ruins and traces of foundations, the remains probably of patrician villas; but the description of their imperfect fragments would have little interest, and would involve many antiquarian theories which it would be a hopeless task to attempt to reconcile. The traveller will be more gratified with the examination of the fine fragment of the ancient road which connected the Via Prænestina with the Via Labicana: it is paved with massive polygonal blocks of lava, and is still perfect for a considerable distance.

From Palestrina interesting excursions may be made to Cave, Genazzano, Olevano, and Paliano. At Genazzano, Olevano, and Paliano the traveller has before him the choice of 3 excursions: the first, from Genazzano to Subiaco, by *S. Vito* and *S. Francesco di Civitella*, through a very picturesque country, during the greater part of which there is now a good carriage-road; in the second, he may proceed from Olevano to Subiaco by *Affile*, and, from Subiaco, return to Rome by Tivoli, visiting on his way the site of Horace's Sabine farm, and ascending Monte Genaro; and in the third, from Paliano he may visit Anagni, Ferentino, Segni, and the valley of the Sacco, described in the *Handbook for Southern Italy*, and either extend his tour to the Pelasgic fortress of Alatri, to Veroli, the most convenient point from which the Grotto of Collepardo can be reached, and proceed to Arpino beyond the Neapolitan frontier, or return to Rome by Cora, Norba, Velletri, and Albano.

## CAVE,

3 miles from Palestrina, a town of 1400 Inhab., built on the slopes of the Monte di Mentorella, one of the most picturesque places in this beautiful district. The road is ancient and was probably the line of communication between Palestrina and the Via Latina near Anagni: in many parts the polygonal pavement is perfect. In following this road we traverse the battle-field on which C. Aquilius Tuscus defeated the Hernici, B.C. 487. We cross the Ponte dello Spedaletto, before mentioned; and near Cave pass the fine modern bridge of 7 arches, built in 1827 over a deep torrent, one of the tributaries of the Sacco. The town was built by the Colonnas, who held it as early as the 11th century: it was one of the dependencies of Palestrina, and shared in its fortunes and reverses. It is memorable for the treaty of peace signed in 1557 between the duke of Alba and the Caraffeschi. Above the town is *Rocca di Cave*, with 500 Inhab., 3 m. distant, upon the summit of a commanding hill. The road from Cave to Paliano is good, and one of the most beautiful in this district. A steep descent on leaving Cave brings us into the valley, whence the road again ascends to the ch. of S. Giacomo and S. Anna, finely situated on a hill overlooking the valley of the Sacco. Beyond it a road on the l. hand, through the Olmata, leads to Genazzano.

## GENAZZANO,

a highly picturesque town of 3100 Inhab., on the slopes of a steep hill

above the torrent, surmounted by a baronial castle, which is cut off from the rest of the hill, and protected by a drawbridge. It derives its name from the ancient Roman family of Genucia, the ruins of whose villa are still visible. It passed to the Colonnas at the same time as Palestrina and Colonna, and was for many centuries the stronghold of a branch of their family. It is said to have been the birthplace of Martin V. It is also remarkable for the treacherous murder of his kinsman Stefano Colonna in 1433. In the following year it was occupied by Fortebraccio, during his attack on Rome. In 1461 Pius II. resided here for some time, and in 1557 it was the head-quarters of the duke of Alba prior to the treaty of Cave. It is now remarkable only for the beauty of its position, and for the rich chapel of the Madonna di Buon Consiglio, one of the celebrated shrines in this part of Italy. At the festa of the Madonna the peasantry assemble from all parts of the surrounding country, and from beyond the Neapolitan frontier; there is probably no place in the neighbourhood of Rome in which the artist will find so many subjects for his pencil as at the Festa of Genazzano. There are some pretty pieces of pointed architecture here, especially an upper floor in the principal street: the only Inn in the place is very indifferent.

## OLEVANO,

6 m. from Genazzano, and 12 from Subiaco, another picturesque town of 3070 souls, built on a rocky hill at the foot of Monte del Corso, in the midst of the most romantic scenery, which has been for ages the study of the landscape-painters of Rome, who resort to it in summer for weeks together.

The little inn above the town is described by a correspondent as the "perfection of rustic comfort." It is entirely a town of the middle ages; and is said to have derived its name from the appropriation of its revenues to provide certain churches of its territory with the incense called *Olibanum*. In the 12th century it was a baronial castle of the Frangipanis, who subsequently exchanged it for that of Tivera, near Velletri, when Olevano became the property of the Benedictine monastery of Subiaco. In the 13th century it passed to the Colonnas, who held it till the 17th, when they sold it to the Borgheses, who still possess it. The approach to Olevano from the side of Subiaco is extremely fine: the old castle of the 13th century, built by the Colonnas on a massive rock, is seen to great advantage; and the insulated hill of Paliano combines with the distant chain of the Volscian mountains to form one of the most beautiful scenes in Italy. In the Piazza is a fountain with an inscription recording the creation of an aqueduct by Pius VI., and its restoration in 1820 by Benedetto Greco, "for the love of his country;" an example of local patriotism which might be advantageously followed in many of the large capitals. The ch., dedicated to Sta. Margherita, is one of the finest buildings in the town. On the E. of Olevano are the ruins of an imperial villa, in which numerous ancient fragments and a marble urn with bas-reliefs, now preserved in the castle of the Colonnas at Genazzano, were discovered. A rough but interesting and very beautiful path as far as Rojate leads from Olevano to Subiaco, through that village and Affile. *Rojate*, a mountain-village of 750 Inhab., appears, from some remains of walls built of large rectangular blocks, to occupy the site of an ancient city. *Affile* is mentioned by Pliny, and its antiquity is confirmed by numerous inscriptions and marble fragments discovered in its neighbourhood, which we see in the walls of the churches and other buildings. The distance from Olevano to Rojate is 4 m., from Rojate to Affile 5 m., from

Affile to Subiaco  $5\frac{1}{2}$  m.: the road between the latter places is very rough, and the excursion can hardly be performed in less than 4 hours on horseback. There is a carriage-road from Subiaco to Olevano in progress, and already finished as far as Civitella.

### PALIANO,

8 m. from Cave by the direct road, and 5 m. from Genazzano, finely situated on an insulated rocky hill, in the territory of the Hernici, and one of the strongest positions at the entrance of the valley of the Sacco. Indeed it is rather a fortress than a town, for it is strongly defended by towers and bastions of the 16th century, and it has only one approach, by means of a drawbridge. The population amounts to 4500. Paliano appears to have risen in the 10th century, from which time its natural strength made it an important post in the contests of the Roman barons. It was one of the strongholds of the counts of Segni until the pontificate of Martin V., who conferred it on his nephews Antonio and Odoardo Colonna. It is celebrated for its defence by Prospero Colonna against Sixtus IV., when Prospero, fearing treachery on the part of the inhabitants, seized the children of the principal citizens and sent them to Genazzano as hostages. It remained in the Colonna family until 1556, when Paul IV., in his quarrel with Marc Antonio, deprived him his of feudal possessions, and conferred Paliano on his own nephew Giovanni Caraffa, who was afterwards beheaded by Pius IV. With this donation Paul IV. raised Paliano to the rank of a duchy. The fortifications, which now form the chief feature of the town, were built by the Caraffas, and were so perfectly impregnable by the warfare of that time, that Paliano be-

came a position of some consequence as a frontier fortress against Naples: of late years it has been converted into a prison for criminals condemned to perpetual or lengthened imprisonment. After the victory of Marc Antonio Colonna II. over the Turks at Lepanto, his family were reinstated in their baronial possessions, and have ever since held Paliano: it gives a ducal title to the present head of the Colonna family. A tolerable road leads from Paliano to *Anagni*, below which we fall into the road to Naples, through Ferentino, Frosinone, and Ceprano.

#### ZAGAROLO.

Travellers who have visited Colonna on their way to Palestrina will do well in returning to Rome to take the road by Zagarolo and the ruins of Gabii. *Zagarolo*, the ancient *Scaptia*, is 6 m. from Palestrina, about 21 m. from Rome by the *Via Prænestina*, and about 3 m. from the modern road to Naples, at *San Cesareo*, which follows the *Via Labicana*. It is a town of 4560 Inhab., situated on the summit of a long ridge of land, almost insulated by two streams that join below the town, which consists of one narrow street nearly a mile in length, and from the numerous antiquities discovered is supposed to occupy the site of an imperial villa. One of these antiquities, a sitting statue of Jupiter with the eagle and thunder-bolts, is placed over the gate towards Rome. Many of the houses are as old as the 13th century: the churches and piazze are decorated with marble columns and inscriptions found upon the spot. Zagarolo was a place of some interest in the history of the middle ages. In the 12th century it belonged to the Colonnas: in the contest of Boniface VIII. with that family it was destroyed by the papal party, and re-

built by the Colonnas on their recovery of Palestrina. It was besieged and captured by Cardinal Vitelleschi in the pontificate of Eugenius IV., after a siege of three months, and partly destroyed. It became memorable under Gregory XIV. as the scene of the conference of theologians commissioned by that pontiff to revise the edition of the Bible known as the Vulgate. An inscription in the palace records this event, and gives the names of the prelates who took part in it. In the 17th century it became the property of Prince Rospigliosi, to whose eldest son it gives a ducal title. The palace, situated in the middle of the town, commands an extensive view over the Campagna.

#### GALLICANO,

3 m. from Zagarolo, and 5 from Palestrina, on the more direct road leading from the latter to Rome; it is supposed to occupy the site of *Pedum*, one of the towns of the Latin confederation; it has a Pop. of 1025 Inhab., and is built on an eminence of volcanic tufa between two torrents, which so completely encircle it as to leave only a narrow neck by which it is entered, as we see in several ancient towns, *Veii*, *Cervetri*, &c. Although a favourite resort of the Romans, scarcely a vestige of ancient monuments is to be met in it. *Cicero*, *Tibullus*, and many other eminent personages had villas at *Pedum*. The present name is attributed to *Ovinus Gallicanus*, Prefect of Rome A.D. 330, who had the honour of being declared a saint in the Roman calendar. In the middle ages *Gallicano* was an important fief of the Colonnas, who sold it to the *Pallavicinis*, from whom it has descended to Prince Rospigliosi, to the younger branch of which family it gives the title of Prince.

## POLI.

About  $1\frac{1}{2}$  m. from Gallicano, towards Poli, the road crosses a deep ravine, which is spanned by the so-called *Ponte dell' Acqua Rossa*, the point of junction of the four aqueducts of ancient Rome, which derived their waters from the upper valley of the Anio, viz. the Anio Vetus, Aqua Marcia, Anio Novus, and Aqua Claudia. Farther on a ride of 4 m., ascending by the Fosso della Mola, will bring the tourist to Poli, formerly a dependency of Palestrina, from which it is 8 m. distant: it is near the opening of a valley from the Apennines, through which descends the Mola torrent; and contains a Pop. of 1120 Inhab. At the foot of the hill on which it stands is the handsome villa Catena, once the property of the Conti family, one of whom, Innocent XIII., enlarged and decorated it: some frescoes by Giulio Romano may still be seen: it now belongs to Duke Torlonia. Roads lead from Poli to Tivoli (12 m.) across the mountains; to Palestrina, also through the hills, and a picturesque country (8 m.), descending to the latter by the Castel di San Pietro; and a third through S. Vittorino, passing near to Gabii.

## GABII.

The most convenient mode of visiting the site of this once celebrated city will be from Rome, as, the distance being little more than 12 m., it will form the object of an excursion of 4 or 5 h. only. We have the choice of 2 roads—the one

by the Via Labicana, as far as the Osteria di Finocchio, which is described in the excursion to Palestrina (p. 364), and the second by the Via Gabina or Prænestina, which, although the most hilly, is shorter, and passes over a more interesting part of the Campagna. Emerging from the Porta Maggiore and following the road (Via Prænestina), at the distance of  $\frac{3}{4}$  m. we pass on the l. a large circular sepulchre, one fifth larger than that of Messalla Corvinus on the Via Appia (p. 321): it is supposed to have belonged to T. Quintus Atta, of the Claudian family.  $1\frac{1}{2}$  m. from the Porta Maggiore we pass on the rt. the farm of *l'Acqua Bollicante*, the supposed limits of the territory of ancient Rome, where the Arvales sang their well-known hymn; and farther on, but to the l., several masses of ruins, on the Tenuta, or Farm of the Tor dei Schiavi, which are supposed to form part of the villa of the Gordian Emperors, described by J. Capitolinus: they consist of the remains of a large reservoir; of a considerable portion of a circular building which formed a hall of the thermæ; and of a round temple having still a part of its dome-shaped roof, and some of the circular openings by which it was lighted. The mediæval building called the Tor dei Schiavi, rises on a Roman tomb. The Via Collatina, which leads to Lunghezza, a short way beyond this strikes off on the l., and  $1\frac{1}{2}$  m. farther we pass *Tor Tre Teste*, a mediæval tower so called from 3 mutilated busts in relief built into its walls. Beyond this the road, which crosses several streams descending from the Tusculan hills, offers little interest until the 9th m. from Rome, when it crosses a deep ravine by the fine viaduct called the *Ponte di Nono*, a remarkable Roman work, erected for the purpose of carrying over it the Via Prænestina in a straight line, and on a level. The period of its construction is not known, but from its massive nature, consisting of huge rectangular blocks of lapis gabius, and the similarity of its style of masonry to that of the Tabularium of the Capitol, it is considered to belong to the same period (the 7th cent. of Rome). It is certainly the finest con-

struction of the kind in the vicinity of the capital. By descending into the ravine, it will be seen to consist of 7 lofty arches of masonry in horizontal courses, almost Etruscan in their style. The ancient pavement is also still preserved. 2 m. beyond this we arrive at the Osteria dell' Osa, on the bank of the stream of that name. The carriage must be left here, and the remainder of the excursion performed on horseback; or the carriage can be sent round to opposite Castiglione, about 2 m. farther on the Via Labicana. Following the road to Galliciano, we arrive at the S. extremity of the ridge which extends in a N. direction to the tower of Castiglione: we soon reach the ruins of the Temple of Juno and of the Roman municipium. From here following the ridge which separates the plain of Pantano on the S. from that of Gabii on the W., a walk of less than 1 m. will bring us to the farm-buildings of Castiglione, the supposed site of the most ancient Gabii. In proceeding from the osteria to the ruins we traverse the spot where the subterranean noises on the passage of horses over the hollow ground are still heard as described by Pliny: "*quædam vero terra ad gressus tremunt, sicut in Gabinensi agro non procul urbe Roma jugera ferme ducenta equitantium cursu.*" The site of this ancient city was fully ascertained by prince Marcantonio Borghese in 1792, when many of the valuable sculptures now in the Louvre were discovered. It is supposed that Castiglione occupies the site of the ancient citadel, and that the city extended from Pantano along the ridge above the eastern side of the lake, the highest portion of the lip of the crater. The history of Gabii is too well known to require our entering into details on the subject: it will suffice to state that it was of Alban origin, having been founded by Latinus Sylvius; that it was celebrated by the Roman historians as the place to which Romulus and Remus were sent by Numinor to learn the Greek language; and that it remained independent until it was seized upon by Tarquinius Superbus, aided by the treachery of his son Sextius, and fell under the power

of Rome without a struggle. It was subsequently ruined in the wars of Sylla, and Horace describes it as deserted in his time:—

"Scis Lebedos quid sit? Gabiis desertior  
atque  
Fidenis vicus." Ep. i. 11.

From this state of decadence Gabii recovered in some degree during the imperial period: it acquired a certain celebrity for its baths, which had proved beneficial to Augustus, and in the time of Hadrian became of some importance; to this period probably belong the ruins of the municipium and of the temple of Juno. In the reign of Constantine it had fallen totally into decay, and is merely alluded to in some ecclesiastical documents as a farm given to the Lateran Baptistery by that Emperor. The principal ruin, the Temple of Juno Gabina, is celebrated by Virgil in the seventh *Æneid*:—

"quique arva Gabinæ  
Junonis, gelidumque Anienem, et roscida rivis  
Hernica saxa colunt."

The walls of the cella are still perfect, composed of rectangular masses of stone without cement, in the early Roman style: many of these blocks are 4 feet long and 2 feet high. The interior of the cella, nearly 50 feet in length, still retains its ancient pavement of white mosaic, with the *sacrarium* 6 feet deep. Close to this are some fragments of fluted columns of the Ionic order, on which the stucco coating is still visible, and the ruins of the Greek theatre, with remains of a few of the seats. On the right of the neck of the ridge leading from the ruins of the temple to Castiglione is a continued series of excavations, from which ancient Rome derived its supply of the volcanic stone called *lapis gabinus*, and of which many of the earliest monuments of Rome have been constructed. Castiglione retains some of its mediæval walls and its ruined tower of the 13th century, built on the walls of ancient Gabii, a fine fragment of which, composed of rectangular blocks 5 or 6 courses deep, may be seen at the N.W. angle of the tower.

The *Lake of Gabii*.—It may appear singular that, though the city is noticed by many of the classical writers, no mention of the lake occurs until the 5th century, when it is found in some documents relating to the martyrdom of S. Primitivus, who was beheaded at Gabii, and his body thrown into the lake, which is confirmed by the discovery of the ancient emissarium, by which it was drained; the latter being choked up at an early period, the low land was reduced to a swamp, until the drain into the Osa was repaired. In the 8th century it was called the Lago di Burrano; and in the 14th, after the building of Castiglione, it took the name of that hamlet. The whole property belonged to the Colonnas, who sold it in 1614 to Cardinal Scipio Borghese, in whose family it has since remained. The lake was drained a few years ago by Prince Borghese, under the direction of Canina, who constructed a new emissarium, which has converted it from the state of a pestilential marsh into a district of fertility.

About a mile from the Osteria, on the l., following the valley of the Osa, is *Castello dell' Osa*, supposed to occupy the site of the Alban city of Collatia, which gave its name to one of the gates of Rome, and became celebrated as the scene of the death of Lucretia. The walk through this pretty valley is very agreeable, and the traveller should extend it to *Lunghezza*,  $2\frac{1}{2}$  m. lower down, near the junction of the Osa with the Anio, where he may visit its large farm-buildings belonging to Duke Strozzi.

#### LUNGHEZZA, COLLATIA, &c.

Amongst the many agreeable excursions over the Campagna, there is perhaps none which will offer more beautiful scenery, and occupation to the artist and sketcher, than a visit to *Lunghezza* and a roam through the woods in its vicinity: it may be easily made

in a day, the distance from Rome being about 10 m. The road to *Lunghezza* is the same as that to *Gabii* (p. 373) as far as the *Tor dei Schiavi*, and in the rest is good and adapted for carriages, beyond which the tourist must take to foot, or to a light vehicle to be procured there. After branching off from the *Via Prænestina*, the *Via Collatina* soon gains the line of the aqueduct of the *Aqua Virgo*, which it follows for the next 3 m., leaving on the l. the farms of *Grottifredi*, of *Bocca di Leone*, and *Cervaretto*, and on the rt. *Tor di Sapienza*, a mediæval tower, with a square battlemented curtain round the base. Before reaching the latter the road to *Cerbara*, a very picturesque locality, much frequented by artists, branches off on the l., the distance being about 1 m., passing near *Cervaretto*; farther on, to the l. is the *Casale di Rustica*, once the property of *Lucullus* and of *Elius* the father of *Lucius Verus*. 8 m. from Rome a steep descent brings us to the farm of *Salone*, in a marshy valley, where are the sources of the *Acqua Vergine*.  $2\frac{1}{2}$  m. beyond *Salone* we arrive at *Lunghezza*, a collection of farm-buildings, on the site of a baronial castle, formerly the property of the Medicis, from whom it has descended by inheritance to the Florentine Dukes *Strozzi*: it is situated on a high promontory, in a sharp bend of the *Teverone*, commanding a good view of the river, and of the farm of *Casa Rossa*, on the opposite bank. A short way beyond, the road crosses the river Osa, from which a bridle-path of 2 m. leads to *Castiglione*; during which the tourist will enjoy a lovely view of the Sabine and Alban mountains; or following the l. bank of the Osa through the woods that clothe its sides, after  $1\frac{1}{2}$  m. he will reach *Castello d' Osa*, better known among the peasantry as *Castellaccio*, the probable site of *Collatia*, which is marked by a high tower, and an abrupt precipice of lava rising from the bank of the river, corresponding with the description in the '*Æneid*'—

—“*Ne Collatinas imponent montibus Arces.*”

Some remains of an ancient road are met with between *Castellaccio* and the



Osteria dell' Osa, which connected the Via Collatina with that to Præneste, and a tumulus with some traces of tombs excavated in the tufa rock. It will be scarcely necessary to inform our reader that Collatia was one of the early colonies of Alba, founded by Latinus Sylvius; that after the destruction of Alba Longa it was held successively by the Sabines and Romans; that here dwelt Lucretia when she was the victim of the brutality of Tarquinius Superbus, which contributed to the fall of the kingly power at Rome; and that the first Brutus was probably brought up here—

— “Altrix Casti Collatia Bruti.”

The tourist if a good walker will be able to visit Collatia, Gabii, Ponte di Nono in the same day, and more easily still on horseback; leaving Rome by the Via Collatina, and returning by Osteria dell' Osa, Ponte di Nono, &c. The geologist will observe in the valley of Castellaccio a fine current of lava, on which numerous quarries were opened in ancient times.

*Cerbara.*—This picturesque locality is about 4 m. from Rome, and is most easily reached from the Via Collatina. By taking the first turn on l. after passing the aqueduct of the Acqua Vergine, before reaching the farm of Cervaretto, descending afterwards into the ravine, we reach Cerbara, a farm-house on a table-land which forms very picturesque escarpments towards the Anio. Here are several grottoes, from which building-stone, a compact variety of volcanic tufa, was formerly extracted in large quantities. One of these, called the Grotta dei Tedeschi, is sometimes resorted to by the German artists during their festival in May (see p. xxviii). The environs of Cerbara are often made during the fine days of April and May the rendezvous of picnic parties. This as well as the neighbouring castellated farm of Cervaretto, or Cervaletto, upon an eminence of tufa, belong to Prince Borghese.

#### THE VIA NOMENTANA, MONTE SACRO, CATACOMBS OF S. ALESSANDRO, MENTANA, MONTE ROTONDO, &c.

This interesting excursion can be made in a day, embracing the several sites on the Via Nomentana, and returning by the Via Salara. Mentana is 14 m. from Rome, and returning by Monte Rotondo 17.

Leaving Rome by the Porta Pia, we pass a series of villas on the rt. belonging to the Roman nobility: that near the gate, the property of the Marquis Patrizzi, has been recently rebuilt, having been destroyed during the siege in 1849. Farther on are the Villas of Duke Massimo and Prince Torlonia, the latter containing some pigmy copies of ancient edifices, a very gingerbread kind of affair. Beyond this a slight ascent brings us to the church of Sant' Agnese fuori le Mura (see p. 126), from which a gradual descent leads to the Anio, which is crossed by the Ponte Lomentano. This part of the road deviates slightly from the ancient line, the course of which, farther to the l., is marked by a large brick tomb, called the *Sedia del Diavolo*, from its resemblance to a seat as seen from the road, the wall on that side being broken down. The Ponte L. (Pons Nomentanus) was built by Narses after the destruction of a more ancient one by Totila: the upper part and its tower are of the 8th century, the more recent fortifications were added in the 15th by Nicholas V. Soon after crossing the river we pass on each side of the road two large ruined tombs, from which an ascent carries the road over a low hill, the celebrated *Mons Sacer*, where the Roman Plebeians retired, A.U.C. 260, under Menennius Agrippa, to assert their liberties. It is supposed that this gathering took place upon the rising ground overlooking the Anio to the rt.,

where a temple to Jupiter was erected to commemorate it. The name of *Sacred*, given to the locality, was from the *Lex Sacrata* decreed on that memorable occasion. 1 m. farther are the castellated farm-buildings and villa of Casal dei Pazzi, before reaching which a road branches off to the rt. leading to the *Casale delle Belle Donne*, and the valley of the Allia, a very agreeable drive of 4 m. over the Campagna. Beyond Casal de' Pazzi the road skirts the valley of the Cecchina, and on the top of the ascent beyond passes a ruined brick tomb called *la Spunta Pietra*, an elegant little edifice in the style of that of the Divus Rediculus (p. 32), consisting of an upper and lower chamber, with traces of ornamental stucco-work in the former. Some fragments of the ancient pavement are seen near here on the side of the modern road. Near the 6th m., and on our l., are the farm-buildings of *Coazzo* and *Pietra Aurea*, and on the opposite side of, and close to, the road, the ORATORY and CATACOMBS of ST. ALEXANDER. In speaking of the catacombs in the more immediate vicinity of Rome, we have alluded to the discovery made here, in 1853, of an early Christian ch.: it was well known from the History of the Martyrs, that Pope Alexander I., who had suffered in the reign of Trajan, A.D. 117, had been buried here, with the Presbyter Eventius and the Deacon Theodulus, in a cemetery on the estate of a Roman lady named Severina, recently converted to Christianity. Here was erected in the 2nd cent. an Oratory to St. Alexander, but after the Peace of the Church, when larger space was required, the oratory, originally underground, was laid open, and a church built over; the ruins of which have been recently disinterred, and into which the bodies of the martyr pope and his companions had been removed. This ch., now below the general level of the Campagna, consists of 4 portions: descending by a flight of steps, we arrive in a kind of *vestibule*, out of which opens on the rt. the principal oratory, the floor of which is paved with fragments of marble, with some early sepulchral

inscriptions; in the centre stands the altar, the table consisting of a slab of porphyry, supported by 4 rude Corinthian pillars in giallo antico; beneath is a sarcophagus composed of marble slabs, in which lay the body of St. Alexander, enclosed within a marble screen, on which are engraved the words "ET ALEXANDRO DELICATVS VOT POSVIT." The name that preceded the first word was probably that of Eventius. Behind this altar is a kind of apse containing a rude bishop's seat, for we are told that this ch. was served by an Episcopus by the inscription also on the screen round the altar, CONSECRANTE EPIS. VRS. (Ursino.) Opening out of the ch. on the l. is a small chamber paved in marble, which is called, without any authority, the *Oratory of S. Theodulus*, near which a door leads into the catacombs or cemetery of S. Alexander, which resemble those we have seen about Rome: the graves, however, have been less disturbed, several with their inscriptions remaining being still closed. One has been opened, and all the objects found in it placed within a grating. These catacombs are of considerable extent, and as yet have been but partially examined. Returning to the *vestibule*, which contains the remains of a marble vase found in the vicinity, but without authority called a baptismal font, and 2 Corinthian columns in granite, we enter on the l. a second ch. with a semicircular apse, paved with sepulchral inscriptions: this building is supposed to have been destined for catechumens or females. The foundations of an immense ch. were laid in 1857 by Pius IX., and considerable progress in its erection has been already made. It will enclose as a crypt the whole of the subterranean churches, and it is proposed to annex to it a confraternity of Trappists, with an Agricultural establishment under their guidance. [To visit the catacombs of S. Alessandro a permission is necessary, which can be obtained without difficulty at the office of the Cardinal Vicar (see p. 306), or from the Secretary of the Propaganda, to which the surrounding estate belongs.]

Beyond S. Alessandro we follow the

line of the Via Nomentana, portions of the ancient pavement of which are here and there seen for the next 2 m., until we reach the *Casale di Crampo Bianco*. Here the road bifurcates, the branch on the rt. leading to Palombaro, the other to Mentana. Following the latter, we pass over for more than  $\frac{1}{2}$  m. an ancient pavement, perhaps the best preserved specimen of a Roman road near the capital, before reaching the farm-buildings of *le Case Nuove*. From here commence a series of ascents and descents, following the top of the ridge that separates the waters flowing into the Allia on the l., and to the Anio in an opposite direction. About 11 m. from Rome we leave on the l. the *Torre Lupara*, one of the finest of the mediæval defences of this description, consisting of a base of black lava, the centre of red and yellow brick, and the upper portion similar to the base. A short way farther are the ruins of the *Casale di Monte Gentile*, the probable site of *Ficulea*. Beyond this 2 ruined tombs mark the direction of the Via Nomentana. [The geologist will here observe that the volcanic rocks disappear, the hills around being composed of marine tertiary marls (pliocene), abounding in fossil shells; upon these strata grow the picturesque oak woods, which form such a contrast with the bare Campagna.] From this part of the road the views down the valleys of the Allia and the *Fosso di Quarto*, towards the Tiber, are very beautiful, whilst those towards the Monte Genaro and the Corniculian hills at its base are extremely grand. The highest part of the road is attained about  $\frac{1}{2}$  m. before reaching Mentana, to which a well-managed descent leads.

#### MENTANA,

the ancient Nomentum, one of the oldest of the colonies of Alba in the

Sabine territory, and founded by Latinus Sylvius, contemporaneously with Fidenæ, Gabii, and Crustumium. It is consequently the only one of these celebrated sites of the Prisci Latini which still continues to be inhabited, owing probably to its more healthy and elevated position (700 ft.). Nomentum was a place of some importance during the Roman Empire: its territory was then, as it still is, celebrated for its wines: Ovid, Martial, and Seneca had villas in the neighbourhood: it was the seat of a bishop as early as A.D. 415: during the middle ages we find it designated as *Civitas Nomentana*. As Mentana, it acquired some celebrity from the meeting between Pope Leo III. and Charlemagne, when the latter came to Rome in A.D. 800 to receive the Imperial Crown; and in the following cent. as the birthplace of Crescentius, who played an important part in the affairs of Italy in the 10th cent., and who was so barbarously put to death by Otho II. in 996 after his gallant defence of the Castle of S. Angelo against that tyrant. After various vicissitudes Mentana passed by gift of their kinsman Nicholas III., into the hands of the Orsinis, from whom it was purchased for the enormous sum in those days, of 250,000 scudi by the Perettis: it, as well as its territory, now belongs to the elder branch of the Borghese family. The modern town is a miserable place with 540 Inhab., consisting of one street, the continuation of the high road, and of the baronial castle, surrounded by an agglomeration of hovels, a sad picture of misery and squalidity. The castle, on the slope of the hill, is founded upon massive substructions towards the valley, which date from the 13th cent.; the feudal castle itself dates from the 15th, and bears the arms of the Perettis; there is a good pointed gate in white marble opening into the upper court, with an ancient bas-relief of a horse over it; and the palace contains a large baronial hall, but has been much neglected. In the street near the ch. are some masses of marble, used as seats by the inhabitants, bearing the names of the families of Herennius and Brutius. The Via Nomentana, now

scarcely practicable for wheeled vehicles, continues in a northerly direction, passing by the ch. of *la Pietà* to *Grotta Maruzza*, 3 m., the probable site of the ancient *Eretum*; from where it continued until it joined the *Via Salara*, between *Correse* (Cures) and *Nerola*. A bridle-road leads from Mentana to the *Osteria Nuova*, 4 m., from which excursions can be most easily made to Santangelo in Capoccia and Monticelli, the representatives of the ancient *Medullia* and *Corniculum*. A fair road (in dry weather, the soil being a stiff clayey marl covered with volcanic tufa) connects Mentana with

#### MONTE ROTONDO,

a town of modern origin, and one of the most important in the province of *la Sabina*, having a Pop. of 2235 Inhab. The territory around is fertile, planted chiefly in vines, the wine made from which enjoys a high reputation at Rome. From its elevated position its climate is tolerably healthy, and is less exposed to the influence of malaria than the subjacent district along the Tiber. The principal feature of the town is its baronial castle, built on the ruins of one of the mediæval strongholds of the Orsinis, from whom it passed to the Barberinis: it now belongs, with a considerable part of the surrounding territory, to Prince Piombino. The interior, nearly unfurnished, contains a fine carved ceiling, and some frescoes and decorations of the time of the Barberinis; its principal attraction, however, is the high tower which rises on it, from which the view over the valley of the Tiber, the N. Campagna, embracing Rome itself, and the whole of the Sabine mountains, encircling the low region occupied by that people, is extensive and magnificent beyond example. There are few points from which the topography of the ancient territory

of the Sabines, and of the adjoining parts of Etruria and Latium, can be better surveyed. In the principal church, *la Collegiata*, there is a picture of the patron, S. Magdalene, attributed to *C. Maratta*, and in that of S. Stefano one to *Mantegna*.

From Monte Rotondo a good road of 2 m. descends to the *Via Salara*, at *la Capanella*,  $1\frac{1}{2}$  m. beyond which is *Fonte di Pupa*, on the edge of fine meadows extending to the Tiber; and 1 m. farther the *Osteria di Forno Nuovo*, on the hill above which is the Casale of St. Colomba; 3 m. beyond this the Casale di Marcigliana stands on an eminence on the l.; and 1 m. farther still the bridge of *Malpasso* over the *Allia*, close to where that stream enters the Tiber; the farm-buildings on the l. are those of *Le Sette Bagni*; a slight ascent follows over the low neck of land which joins Castel Giubileo, the citadel of Fidenæ, to the site of the ancient city, from which a drive of 2 m. over the plain brings us to the *Ponte Salaro*: the rest of this route being described at p. 386 in this vol. (See also *Hand-book of Central Italy*, Rte. 98.) The railway in progress from Bologna to Rome runs parallel to the *Via Salara*, until about  $\frac{1}{2}$  m. before reaching the bridge, where it branches off on the l. to pass through a long tunnel, and to follow afterwards the valley of the Anio, which it will cross higher near the *Ponte Lomentano*.

#### VEII,

about 12 m. from Rome, close to the high road to Florence, between the post-stations of *La Storta* and *Baccano*. A carriage for 4 persons, to go and

return in the same day, may be hired for 4 scudi. No beds can be obtained at any place nearer to the ruins than La Storta, so that the traveller who desires to explore them in detail must take up his quarters there. At Isola a cicerone called Filippo Domesi may be found. He is well acquainted with the localities, and can provide donkeys. To see the Mill, the Ponte Sodo, the Columbarium, and the Painted Tomb will not require more than 2 hours. The Arx will require another hour. To visit all these, and make the complete circuit of the city, will occupy altogether 4 hours. The traveller who goes to Veii in a carriage must proceed a short mile from La Storta, just beyond the 10th modern milestone from Rome, where he will find a road on the right leading to Isola Farnese, and to the site of the ancient city. Those who proceed on horseback or on foot will turn off from the high road at the 5th m. near the Tomb of Vibius Marianus, where an ancient road branches off on the rt. hand, which appears, from the vestiges of pavement and foundations of tombs still visible, to be the *Via Veientina*. One of the latter, near the farm-buildings called Ospedaletto, is remarkable for its size. After crossing the torrent called the Turia, or Valchetta, near which are the ruins of another tomb, the road turns to the l. or N.W., and from this point along the table-land between the valleys of the Valchetta and of the Cremera. Ascending the valley above the junction of the Cremera with the Fosso de' due Fossi (the 2 streams which surround the site of Veii), we pass the Arco di Pino, an arch in the tufa, by which the road in ancient times is supposed to have descended to the river. The elevated ridge on the side of this valley is supposed by Sir W. Gell to be that occupied by the Roman camp during the siege.

The easiest and most expeditious mode of seeing the different objects about Veii, will be, starting from Isola, descend to the *Molino*, follow the l. bank of the torrent as far as *Ponte dell' Isola*, crossing which, continue along the opposite bank of the Cremera, having the walls on the rt., and the Necropolis on

the other side of the river. Visit the piers of an Etruscan bridge, the *Ponte Sodo*, and the *Porta Spezzeria*; from the latter *Campagna's* painted tomb is about  $\frac{1}{2}$  m. distant. Tourists having time at their disposal can follow the Cremera in its downward course to its junction with the Fosso dei Due Fossi; but as there is little to see, except the fine scenery, it may be better, after seeing the *Columbarium*, inside the Porta Spezeria, and the *Roman pavement*, to strike across the table-land to the *Piazza d'Armi*, about  $1\frac{1}{2}$  m. off: from the highest part of this path there is a splendid view over the Campagna. From the Piazza d'Armi a walk of less than an hour along the torrent, during which the *Arco di Pino* can be visited, will bring us back to Isola: the whole of this tour will occupy between 3 and 4 hours. In the interior of the plateau of Veii there is little worth the trouble of a scramble through its woods and briers.

The discovery of the true site of Veii is one of those interesting results for which we are indebted to the study of Etruscan antiquities, which has made such rapid progress within the last few years. The recent researches among the buried cities of Etruria have done more to elucidate the early history of Italy than the speculations of the antiquaries, or the uncertain records handed down to us by the Romans themselves. As early as the 15th century the Italian antiquaries began to discuss the locality of this celebrated city; and from that period to the beginning of the present century no spot has been more the subject of speculation and dispute. Recent discoveries have added Veii to the number of those ancient cities whose existence is proved to be no fable, and have established beyond a doubt that it was situated between the two streams above mentioned, below the rocky citadel of Isola Farnese. Independently of the evidence afforded by the ruins, inscriptions bearing the names of well-known Etruscan families have been discovered. The most remarkable are those of the Tarquintii celebrated by Virgil, and mentioned by Livy among the families which embraced the cause of Rome

during the siege: they gave name to the Libri Tarquitiani used by the auspices, and consulted as late as the 4th century by the emperor Julian in his expedition against the Persians. Before we proceed to examine the antiquities, we may remind our readers of the description of Dionysius, who says, in speaking of the third war in which Romulus was engaged against Veii, that it was the most powerful of the 12 cities of the Etruscan League, distant from Rome 100 stadia, situated on a lofty and insulated rock, and as large as Athens. The distance of 100 stadia is exactly  $12\frac{1}{2}$  m. from the capital, calculating 8 stadia to the Roman mile: the other points of the description will be adverted to hereafter. We shall not dwell on the facts of the early history of Veii: every traveller may be presumed to be acquainted with the long wars it sustained against Rome, and with its celebrated siege and capture by Camillus, who entered the citadel by means of a mine, B.C. 393, after a 10 years' siege. On the fall of the Etruscan city the site was long deserted and apparently forgotten until the time of Julius Cæsar, when an Imperial municipium arose in the centre of it, far within the circuit of the ancient walls. Propertius tells us that the Etruscan area was converted into pastures in his day:—

“Nunc intra muros pastoris buccina lenti  
Cantat, et in vestris ossibus arva metunt.”  
*Eleg.* 4, 11.

In the reign of Hadrian, Florus says, “Who now knows the site of Veii? What ruins, what vestiges of it are visible? It is difficult to put faith in our annals when they would make us believe in the existence of Veii;” a remarkable passage, as the Roman municipium was then flourishing within a short distance of the Etruscan walls which we shall presently notice. In the middle ages the situation of the ruins, so near the high road, was not likely to escape the attention of the barons in their system of predatory warfare. Certain ecclesiastical documents inform us that in the beginning of the 10th century a castle existed on the isolated rock which is now considered to have

formed the citadel of the ancient city. It derived from its position the name of Isola, being called the Isola di Ponte Veneno, and in more recent times the Isola Farnese. This tower was a position of some strength, as the hostages sent by the emperor Henry V. to pope Paschal II. were placed in it for security. In the 14th century it was held by the Orsinis, and in 1485 was captured by Prospero Colonna. In the contests of Alexander VI. with the Orsinis, Isola was besieged by Cæsar Borgia, and captured after a 12 days' siege, when the greater portion of the castle was destroyed. It appears at a later period to have been incorporated with the duchies of Castro and Ronciglione, and to have derived from their possessors the name of Farnese. In the 17th centy. it passed to the Government, and was sold in 1820 to the duchess of Chablais, from whom it descended to the queen of Sardinia, and from her to the late empress of Brazil.

Although Nardini and Holstenius had both fixed the site of Veii at Isola Farnese, Sir William Gell was the first antiquary who produced a satisfactory plan of the city. He examined and traced the ancient walls throughout the greater part of their circuit; and was convinced that the account of Dionysius, describing the city as being as large as Athens, was not exaggerated. The few fragments of wall thus discovered, concealed among tufts of brushwood and by accumulations of soil, are composed of quadrilateral blocks of tufa, some of which, particularly on the northern and eastern sides, are from 9 to 11 feet in length. Sir W. Gell considered that the table-land at the eastern extremity of the ancient city, called by the peasants the *Piazza d'Armi*, was the Etruscan citadel, and that Isola stood outside the walls. Mr. Dennis considers, from the sepulchral caves and niches, “most of them apparently Etruscan, which are hollowed in the rock in every direction, that Isola was nothing more than part of the Necropolis of Veii.” Nibby thought that Isola was too commanding and too important an elevation to be allowed to remain without the walls by a people so warlike

as the Etruscans, and consequently regarded it as the ancient Arx, on which stood the celebrated Temple of Juno, into which the mine of Camillus penetrated. He considers that the Piazza d' Armi may have been a second Arx, and that the modern name has perhaps preserved a record of the fact. In the flanks of Isola are numerous sepulchral chambers, but no trace of the cuniculus of Camillus has been discovered. The site of Veii, as we have stated above, lies between two streams. The first of these is the Fosso di Formello, the ancient Cremera, well known in the history of the wars of Veii with the Fabii: it rises under the Monte del Sorbo, to the W. of Baccano, and encircles the site of Veii on its N. and E. sides. The second stream rises near Torretta, on the l. of the Via Cassia, and is traversed by the modern road near the Osteria del Fosso, 12 m. from Rome: near Veii it precipitates itself in a fine cascade over a rock 80 feet high, and then proceeds along a deep channel, separating Isola from the rest of Veii: at the south-eastern extremity of Isola it receives two small torrents, called the Storta and the Pino, and is thence called the Fosso de' due Fossi: it joins the Cremera below the Piazza d' Armi. These two streams very clearly define the triangular space occupied by the Etruscan city.

We shall now proceed to trace the circuit of the walls, and point out the position of the gates which may still be recognised. It is necessary, however, to apprise the traveller that the ruins are undergoing such constant changes that no description can hold good even from year to year. Mr. Dennis says, "Every time I visit Veii I am struck with the rapid progress of destruction. Nibby and Gell mention many remains which are no longer visible. The site has less to show on each succeeding year. Even masonry, such as the pier of the bridge over the Fosso di Formello, that from its massiveness might defy the pilfering of the peasantry, is torn to pieces, and the blocks removed to form walls or houses elsewhere, so that, ere long, I fear it will be said of Veii, 'her

very ruins have perished.' " Beginning with the road from Isola to Formello, we descend into the valley of the Molino, or Mill, in a very picturesque situation, where the torrent precipitates itself by a handsome cascade over a vertical precipice of volcanic tufa; there was a gate here. Proceeding along the river-side we soon reach the Ponte dell' Isola, an ancient bridge of a single arch, 22 feet in span: the gate, which opened opposite to it, is supposed to have been the entrance of the road from the Septem Pagi, and has been called from that circumstance the *Porta de' Sette Pagi*, through which passed the road from Veii to Sutri. Following the stream downwards, opposite Isola is a gate which appears to have been formed in the walls which united the town with the citadel on the rock of Isola, and called the *Porta dell' Arce*. E. of Isola on the plain below the rock, near the junction of the Fosso del Pino with that of Isola, are some mineral springs, and another gate called the *Porta Campana*. Beyond, on the S.E., and in the ravine separating the plateau of Veii from its Arx or Piazza d'Armi, are the ruins of a gate in the direction of Fidenæ, called the *Porta Fidenate*. Near this a curious postern and a flight of steps of uncemented Etruscan masonry, called "La Scaletta," were discovered in 1840, by Mr. Dennis. Descending along the base of the Piazza d'Armi, and afterwards ascending the valley of the Cremera, we may trace the gates in the eastern and northern circuit of the city: the first is the *Porta di Pietra Pertusa*, in the direction of the Pietra Pertusa, a remarkable cutting by which the road from Veii joined the Flaminian Way. On the road, which is supposed to have opened beyond this gate, is a large tumulus, called La Vaccareccia, with a crest of trees, forming a conspicuous object in the Campagna. It was excavated by the queen of Sardinia; but nothing was discovered to confirm Gell's suggestion, that it was the tomb of Propertius king of Veii, or of Morrius, the Veientine king who instituted the Salian rites. Higher up the stream is the gate called

the *Porta Spezeria* by Canina: all the internal fortifications of this gate, forming a kind of piazza, have been preserved, together with the remains of a massive bridge composed of quadrangular blocks of tufa; two roads led out of it, one to La Pietra Pertusa, the other to Monte Musino, a remarkable conical volcanic hill eastward of Baccano, surrounded by broad artificial terraces, whose summit, clothed with fine groves of oaks, and commanding a noble view, is still crowned with the ruins of a circular building supposed to be the Ara Mutiæ, the Temple of the Etruscan Venus. Inside the *Porta Spezeria* are some remains of an Etruscan Columbarium, in the form of pigeonholes irregularly pierced in the projecting tufa rock; and higher up a well-preserved fragment of a Roman road. Between this and the next gate Sir W. Gell describes some fragments of the ancient walls, composed of enormous blocks of tufa, many of which were 10 ft. long and 5 ft. high, but they no longer exist; the walls rested on a triple course of bricks each about a yard in length, a peculiarity of construction which has not been observed in any other Etruscan city. The next gate was the *Porta Capenate*, before which is the Ponte Sodo, a bridge excavated, like a tunnel, in the tufa, 240 ft. long, 15 ft. broad, and 20 ft. high, to afford a passage for the river: it is so covered with trees and brushwood that it may easily be passed without notice, although it forms one of the most picturesque objects during the excursion. This gate was probably the principal entrance to Veii from the N., and that by which the roads from Capena, Falerii, Nepetum, &c., entered the city. The hills on the N. side of the stream here formed the principal necropolis of the Etruscan city. The tumuli in the neighbourhood of the Ponte Sodo were explored by Lucien Bonparte, who discovered in them some beautiful gold ornaments. Beyond this is the *Porta del Colombario*, which derives its name from the ruined Columbarium near it. Some of the polygonal pavement of the road which led from this gate to Formello

may still be traced, with its kerbstones and ruts worn by ancient chariot-wheels; remains of the pier of the bridge are also visible in the bed of the Formello. Farther on are some fragments of the city walls, resting on bricks like the portion already described. The last gate is the *Porta Sutrina*, a short distance from the Ponte di Formello, a bridge of Roman brickwork built upon Etruscan piers. The ancient road which entered Veii by the gate of Fidenæ passed out of it here, after traversing the whole length of the city, and fell into the Via Cassia near the 12th milestone on the modern road from Rome. The gate faces Sutri, and is supposed to have led to it. This brings us back to the Ponte dell' Isola, from which we commenced our survey. The circuit of the walls we have now described is supposed to be about 6 m. In the plain on the N. side, which they enclose, are several traces of a Roman road and some vestiges of tombs and a columbarium marking the site of the Roman municipium, founded by the emperors on the site of the Etruscan city. It was about 2 miles in circumference. The columbarium is now the only representative of the Roman settlement: it was found entire, and the interior was ornamented with stucco and paintings, but all of these are now destroyed, and the 3 chambers of which the building was composed are in a state of ruin. Near it were found the 2 colossal heads of Tiberius and Augustus, the sitting colossal statue of Tiberius preserved in the Vatican Museum, a mutilated statue of Germanicus, and some other interesting fragments of the imperial period.

On the other side of the valley of the Formello, half-way up the slope of the mound called the Poggio Reale, is the very interesting *Painted Tomb*, discovered by Marchese Campana in the winter of 1842, the key of which is kept at Isola by the farmer, who will endeavour to exact a dollar for lending it, an imposition that ought to be resisted, the tomb being the property of the government. It is the only tomb which is now open at Veii, and, as it is one



of the most ancient which has yet been discovered in any Etruscan city, it will not fail to interest the traveller and antiquary, to whom the discoverer has rendered an important service, by leaving it with its furniture in the exact condition in which it was when opened. The passage cut in the rock leading to the tomb is guarded by 2 crouching lions, and the entrance itself is similarly guarded. The vault is a low gloomy chamber excavated in the volcanic rock, with a door formed of converging blocks of the earliest polygonal construction, and as best seen from the inside. The walls are covered with grotesque paintings of men, boys, horses, leopards, cats, winged sphinxes, and dogs, remarkable for their rude execution, their strange colouring, and disproportionate forms. These paintings are of the highest antiquity, and are remarkable as being much ruder and less Egyptian in their character than those discovered in the painted tombs of Tarquinii and other Etruscan sites. Projecting from the walls on either side of the tomb is a bench of rock, on each of which, when it was opened, lay a skeleton, but exposure to the air soon caused both to crumble into dust. One of these had been a warrior, and on the rt.-hand bench are still preserved portions of the breastplate, the spear-head, and the helmet, perforated by the weapon which probably deprived the warrior of life. The other skeleton, from the absence of armour, is supposed to have been that of a female. Micali remarks that the style and decorations of this tomb show no imitation of the Egyptian, and that "all is genuinely national, and characteristic of the primitive Etruscan school." The large earthen jars, which were found to contain human ashes, are in the earliest style of Etruscan art. An inner and smaller chamber, with two beams carved in relief on the ceiling, has a low ledge cut in the rock round 3 of its sides, on which stand square cinerary urns or chests, also containing human ashes, with several jars and vases. In the centre is a low bronze brazier about 2 ft. in diameter, which doubtless served for burning perfumes. On the wall op-

posite the doorway are painted 6 small many-coloured discs or pateræ, the exact nature of which has been the subject of much and hitherto inconclusive discussion. Above them are many stumps of nails in the walls, which have rusted away with all trace of the articles which were suspended from them. At the entrance of this double chamber were smaller ones on each side of the vestibule, intended probably for the dependents of the family. It is a peculiarity of this sepulchre that, unlike most other Etruscan tombs, it has no epitaph or inscription whatever, on sarcophagus, urn, cippus, or tile, to record the name of the chieftain or hero who was interred in it.

The antiquarian traveller will find a detailed description of Veii, accompanied by numerous plans, maps, and views, in Canina's '*L'Antica Città di Veii*,' printed at Rome in 1847, at the expense of the queen dowager of Sardinia; in his great work on the Etruria Maritima; and in the first vol. of Mr. Dennis's work on the '*Cities and Cemeteries of Etruria*.'

The modern hamlet of Isola is in a state of decay. The buildings are chiefly of the 15th century; the appearance of the population, which seldom exceeds 100 souls, bears sufficient evidence of the prevalence of malaria. The church, dedicated to the Virgin and to St. Pancrazio, was built in the 15th century, after the siege by Cæsar Borgia; it contains a fresco of the Coronation of the Virgin, a work probably of that period. The tourist, instead of returning to Rome by the same road, can descend the valley of the Cremera to where it empties itself into the Tiber, between the 6th and 7th m. on the Via Flaminia; the valley is picturesque, but the trip must be performed on foot or horseback: passing by the *Casale* di S. Giovanni on the l., where there are some Roman remains, and afterwards the *Casale* di Valchetta, on the opposite side of the river, one of the supposed sites of the defeat of the Fabii; or by another, but more circuitous, path by the tumulus of the Vaccareccia, and the tumuli of *la Pietra Pertusa*, to the Via Flaminia beyond the *Osteria* of Prima Porta, which is

about 8 m. from Rome, near the Roman station *Sura Rubra*. The drive from P. Porta is an agreeable one to Rome, the road crossing the valleys of the Cremera, or la Valchetta, of the Crescenza, and of the Aqua Traversa, and passing  $\frac{1}{2}$  m. before reaching the latter the Sepulchre of the Nasos, described at p. 68.

In the ravines around Veii the geologist will find matter for observation; in the vicinity of Isola, the principal rock is a volcanic conglomerate, containing huge fragments of a perfectly black pumice, reposing on strata of ashes deposited under water, whereas the black pumice breccia is amongst the most recent of the subærial deposits of the Campagna, contemporaneous with the lava-currents of Sette Vene, Capo di Bove, &c. &c.

#### FIDENÆ AND ANTEMNÆ.

The traveller who desires to visit the sites of these ancient cities from Rome will have the choice of two roads: the one which follows the line of the Via Salara runs direct from the Porta Salara; the other quits Rome by the Porta del Popolo, and, leaving the road to Florence at the Casino di Papa Giulio, takes that on the rt. to the Acqua Acetosa, from which a path across the meadows, of less than a mile, leads to the foot of the hill, the site of ancient Antemnæ, the "Turrigiæ Antemnæ" of the Æneid, one of the 3 cities whose daughters became the mothers of the Roman race.

"It seems that the high point nearest the road was the citadel of Antemnæ; and the descent of 2 roads now scarcely perceptible, one towards Fidenæ and the bridge, and the other towards Rome, marks the site of a gate. On the other side of the knoll of the citadel is a cave, with signs of artificial cutting in the rock, being a sepulchre

[Rome.]

under the walls. There was evidently a gate also in the hollow which runs from the platform of the city to the junction of the Aniene and the Tiber, where there is now a little islet. Probably there was another gate towards the meadows, on the side of the Acqua Acetosa, and another opposite: and from these 2 gates, which the nature of the soil points out, one road must have run up a valley tending in the direction of the original Palatium of Rome; and the other must have passed by a ferry towards Veii, up the valley near the present Tor di Quinto. It is not uninteresting to observe how a city, destroyed at a period previous to what is now called that of authentic history, should, without even one stone remaining, preserve indications of its former existence. From the height of Antemnæ is a fine view of the field of battle between the Romans and the Fidenates, whence Tullus Hostilius despatched M. Horatius to destroy the city of Alba Longa. The isthmus where the 2 roads from Palatium and Veii met unites with the city a higher eminence, which may have been another citadel. The beauty of the situation is such that it is impossible it should not have been selected as the site of a villa in the flourishing times of Rome." — *Gell.*

A steep descent by the modern road, which passes near the E. side of the hill of Antemnæ, brings us to the Ponte Salaro, a bridge of 3 arches crossing the Anio, the piers of which, built of square blocks of red tufa, may be of the oldest Roman period, subsequently cased with travertine in the 6th centy. by Narses, who rebuilt it. The Ponte Salaro was partially destroyed during the military operations before Rome in 1849, when all the bridges on this side of the city were blown up to prevent the advances of the French besieging army. Beyond the Ponte Salaro we pass the ruins of a Roman sepulchre on the l., from which the road for the next 2 m. runs across the plain called *Prato Rotondo*, having the Tiber at a short distance on the l., and the low range of hills that extend from the rt. bank of the Anio to Fidenæ. It was

in this plain, rich in meadows and pasturage, that many bloody encounters took place between the Romans and Etruscans during the kingly period, and especially the memorable one with the Fidenates and Veientes, which, in consequence of the treachery of Mettus Fuffetius, the leader of the auxiliaries from Alba Longa, led to the destruction of that town by Tullus Hostilius. It is also in this plain that antiquarians place Hannibal's encampment before Rome after his retreat from Capua. 2 m. beyond the bridge the road runs along the base of the hill on which are situated the Casale of *La Serpentara*, and, farther on, the *Villa Spada*, where some topographers place the Villa of Phaon, celebrated as the place where Nero put an end to his miserable existence. It is more likely, however, that it was about half way between the Via Salara and Via Nomentana, the whole of which space was occupied by the grounds of the freedman of the emperor. From the Villa Spada a gradual ascent of about a mile brings us to the highest point of the road, passing over a depression on the hill that separates the table-land on the rt., upon which the city of Fidenæ is supposed to have stood, from that of its Arx or Citadel, which is now marked by the farm-buildings of Castel Giubeleo, on a precipitate elevation, overlooking from about half a mile the l. bank of the Tiber. No ruins are visible, either on the site of the ancient city or of its citadel, if we except the artificial excavations on the face of the cliffs, some of which were evidently made for sepulchral purposes; indeed, it was scarcely possible that any should remain, Fidenæ having been destroyed more than four centuries before our era. The modern buildings of Castel Giubeleo date from the time of Boniface VIII.; the farms around belonging to the Chapter of St. Peter's.

"Making the circuit of Castel Giubeleo, you are led round till you meet the road, where it issues from the hollow at the northern angle of the city. Besides the tombs which are found on both sides of the southern

promontory of the city, there is a cave, running far into the rock, and branching off into several chambers and passages. Fidenæ, like Veii, is said to have been taken by a mine; and this cave might be supposed to indicate the spot, being subsequently enlarged into its present form, had not Livy stated that the *cuniculus* was on the opposite side of Fidenæ, where the cliffs were loftiest, and that it was carried into the Arx. The chief necropolis of Fidenæ was probably on the heights to the N.E., called Poggio de' Sette Bagni, where are a number of caves; and here, also, are traces of quarries, probably those of the soft rock for which Fidenæ was famed in ancient times. The walls of Fidenæ have utterly disappeared; not one stone remains on another, and the broken pottery and the tombs around are the sole evidences of its existence. Yet, as Nibby observes, 'few ancient cities, of which few or no vestiges remain, have had the good fortune to have their sites so well determined as Fidenæ.' Its distance of 40 stadia, or 5 m., from Rome, mentioned by Dionysius, and its position relative to Veii, to the Tiber, and to the confluence of the Anio with that stream, as set forth by Livy, leave not a doubt of its true site."—*Dennis*.

An excursion, including Antemnæ, Fidenæ, and Veii, may be made in the same day, by a good walker, by leaving Rome at an early hour. Passing through the Porta Salara, Antemnæ can be reached in less than an hour; a couple of hours will suffice to examine Castel Giubeleo and the site of Fidenæ; after which, crossing the Tiber in a boat, which may be sometimes met with below Castel Giubeleo, a path of about 5 m. will bring him from the Casale delle due Case, where the valley of the Cremera opens into the plain, and where it empties itself into the Tiber, along the l. bank of the Cremera to Veii, passing by on the l. and upon a projecting promontory the Casale della Valchetta, and on the rt. that of S. Giovanni, where there are some remains of Roman tombs, and which may be the spot that wit-

nessed the defeat of the 300 Fabii. Or, instead of returning by Veii, a very agreeable excursion may be made up the valley of the *Allia*, which opens on the rt. half a mile beyond Castel Giubileo, passing by Sette Bagni, Rediciolli, Accoramboni, and the Casale *delle Belle Donne*, prettily situated, from the latter a good road of 4 m., passing by *Le Vigne Nuove*, and the *Mons Sacer*, celebrated in Roman history for the retreat of the Plebeians in A.U.C. 260, will bring the tourist to the *Ponte Lomentano*, and from thence to Rome by the Porta Pia.

#### BRACCIANO AND ITS LAKE.

26 m. from Rome. A very agreeable excursion may be made to Bracciano and its neighbourhood. Although less often visited than many other places in the environs of the capital, it will well repay the journey; with post-horses Bracciano, including Vicarello, may be visited in the same day. A public conveyance leaves the Osteria del Sole, near the ch. of S. Andrea della Valle, daily, performing the distance in 5 hrs. There is a very tidy inn at Bracciano, the Osteria Piva, kept by an obliging landlady, where the not over-fastidious tourist will find fair quarters, and where the artist may spend economically several days in the midst of scenery of a very picturesque character. Leaving Rome, we follow the high road to Florence as far as La Storta, a short distance beyond which it turns off to the l. to follow the Via Claudia, which led from the Via Cassia to Cosa. After leaving La Storta, the road, which continues very good, passes for the next 5 m. through an uninteresting country consisting of large pasturage farms. At the 14th m. from Rome the Aqua-

sona stream, descending from the hills of Cesano, is crossed, and a mile farther on we reach the Osteria Nuova, very nearly on the site of the Roman station of Careiæ of the Antonine Itinerary. Near here a road branches off on the l. to the large dairy-farms of Santa Maria di Celsano and Casale di Galera. Soon after passing the Osteria Nuova, the Arrone, the natural outlet of the lake of Bracciano, is crossed, near to where it falls by a cascade over a lava current, into the picturesque valley below. From this place a path of about a mile leads to the deserted village of Galera, and which will be well worth a visit. The ravine through which the Arrone runs is beautiful, enclosed between precipices of tufa and basaltic lava, on one of which is perched the mediæval town. Although it is very probable that there was an Etruscan or Roman town there, no traces of ancient remains have hitherto been discovered. The modern Galera has existed from the 11th centy., and its counts in the 12th and 13th exercised considerable influence in this part of La Campagna as lords of the district of Cereiæ, the country situated between the lake of Bracciano, the range of hills of Baccano, and the Via Claudia. In 1226 Galera became possessed by the Orsini family, who held it until 1670; it now belongs, with a part of the neighbouring valley, to the College of the Hungarian Jesuits at Rome. The town has for half a century been abandoned, owing to the increase of malaria, and presents a strange aspect of desolation in its unroofed and abandoned churches and houses so lately inhabited, overgrown with a rank vegetation and tenanted only by reptiles. The rock on which it stands is a fine mass of black lava, rising through the volcanic tufa, surrounded on 3 of its nearly vertical sides by the deep ravine at the bottom of which runs the Arrone. The town is entered by a double gate towards the N., over which are the Orsini arms; many of the houses and 2 steeples of churches are still erect, forming picturesque objects of abandonment and desolation. The older walls of the 11th centy. may be seen at the N.W. angle

of the town: on these rises the castle of the Orsinis, a fine brick edifice. The position is exceedingly romantic, and its complete solitude is one of the most impressive examples of the influence of malaria which it is possible to conceive. The valley of the Arrone, which extends from Galera to below Castel di Guido, on the road from Rome to Civita Vecchia, is extremely picturesque in its upper portion: watered by the perennial stream flowing from the lake of Bracciano, it is fertile, and contains numerous large meadows and pasturage-farms, upon which great numbers of horses and cattle are reared, and a large quantity of butter produced for the Roman market. The bottom of the valley consists of rich meadows, the hills on the sides of grazing land, over which rise woods of ilex, the cork, and ordinary oaks. The farms of Santa Maria di Celsano and of Casale di Galera, belonging to the Marchese di Rocca Giovane, and lower down of Testa di Lepre, the property of Prince Doria, would well repay a visit for those who take an interest in the agriculture of the Roman Campagna; but in this beautiful valley malaria is the great evil, few of its inhabitants being able to remain beyond the end of June.

Beyond the Arrone a road, recently improved, branches off on the rt. to Anguillara, by which Trevignano may also be reached. The plain of the Arrone extends in this direction to where the river issues from the lake, and is more fertile than the surrounding Campagna. About 3 m. before reaching Bracciano we enter on a portion of the Roman pavement of the Via Claudia, well preserved for more than a mile; soon afterwards the town and its castle come into view, and from no point, perhaps, is the latter seen to greater advantage. A flat marshy tract, called Lago Morto, from the small pestilential pool that sometimes exists in it, is passed on the l. From here the lake is first seen, with the village of Trevignano on its opposite shore, backed by the conical peak of Monte di Rocca Romana. About a mile before reaching Bracciano the road turns to the rt., the Via Claudia continuing in a straight

line to the convent of the Cappuccini S. of the town.

Bracciano (*Inn*: Albergo Piva) contains a pop. of about 2000 Inhab. From its elevation and distance of nearly a mile from the lake, its climate is less unhealthy than most places around; it enjoys a certain degree of prosperity from its iron-works, where bars are manufactured from cast-iron brought chiefly from Tuscany, fuel being abundant from the wooded country in the vicinity, as well as good water-power from the surrounding hills for the mills. At the N. extremity of the hill of Bracciano, and overlooking the lake, is the baronial castle, built in the 15th century by the Orsinis; it is considered one of the good, although not very ancient specimens of the feudal castles of Italy, and presents a noble and imposing aspect. Its ground plan is a pentagon of unequal sides, the longest being towards the town, having 2 lofty towers connected by a machicolated wall; 3 other towers stand on the opposite side towards the lake: the windows are square and small, the walls built of black lava, taken, it is said, in part, from the pavement of the Via Cassia. On the N. side is the entrance by a double gate and covered way, partly excavated in the volcanic breccia of which the hill is formed, and flanked by 2 round towers. The central court is an irregular square, surrounded by a portico now built up, the pilasters bearing the shields of the Orsinis; a decorated outdoor staircase, with some remains of frescoes, leads to the upper story from this court. The interior of the castle offers little to interest the visitor. In the great hall, now untenanted, are some traces of frescoes, it is said by F. Zuccherò, forming a kind of frieze of family portraits; beyond this are 2 large rooms, with roofs decorated in the worst style of the 17th centy.; followed by 2 small apartments with fresco and stucco decorations in the style of the Loggie of the Vatican. The apartments occupied by the owner are small, and plainly fitted up with modern furniture; they overlook the town. No visitor to the castle should omit to ascend to the summit, from which the

view over the lake and surrounding country is interesting; looking S.W. and beneath is the town of Bracciano; beyond it the Capuchin convent in the midst of a grove of ilexes; on the rt. the valley of Manziana, with the hill of Monte Virginio crowned by a convent behind it; turning towards the lake a rich plain, covered with plantations of olive-trees and vines, extends along its shores, above which rises a thick forest reaching to the summit of the hills that encircle this picturesque basin; in front is seen the mass of buildings surrounding the baths of Vicarello, and farther to the rt. the town of Trevignano upon a promontory jutting into the lake; behind Trevignano rises a remarkable group of hills; the pointed peak in the centre is Monte di Rocca Romano (2026 ft. above the sea), familiar to the traveller from Florence to Rome as seen rising behind the post-station of Monterosi. To the rt. of Trevignano a white house marks the site of Polline, at the entrance to the Val d' Inferno; and farther still a white line near the lake shows the course of the Pauline aqueduct. The plain through which the Arrone flows from the lake intervenes between this point and the high promontory on which stands the town of Anguillara; the fine woods between the latter and Bracciano are those of Mondragone. Beyond Monte di Rocca Romana may be discovered the peaks of the Ciminian range, Soriano, and the Monte di Vico, farther E. the ridge of Soracte, and more in the foreground, and extending towards the Tiber and the Sabine Apennines, the low volcanic group surrounding Baccano, with the pointed hill of Monte Musino, the Ara Mutæ, at its eastern extremity. The Orsinis appear to have been deprived of the property prior to the accession of Martin V., but they were reinstated in their possessions by that pontiff with the title of counts. In the wars of the Colonnas with Sixtus IV. and Innocent VIII. in 1485, Bracciano was captured and sacked by the former. The castle appears to have been built about this time, and Paul IV. in 1564 confirmed the Orsinis in their fief, and raised it to the rank of a duchy. They retained posses-

sion of it until the close of the last century, when they sold it to the Odescalchi family. The feudal privileges of the castle were not surrendered to the government at the French invasion, and are consequently still in force: the hall of justice is shown at the summit of the castle, in which the duke has the power of sitting in judgment on his vassals. It would be difficult to find in any part of Europe a more perfect realization of baronial times than the castle of Bracciano: it seems made to be the scene of some story of romance, and it is stated that it was the first place in the neighbourhood of Rome which Sir Walter Scott expressed an anxiety to visit on his arrival there, with a questionable want of taste, in the midst of so many sites and objects of infinitely greater interest. The town of Bracciano is divided into 2 portions, the Borgo Vecchio and the Borgo Nuovo: the former includes the castle and its dependencies, but, although situated high above the lake, it shares with the lower quarter the suspicion of malaria. The *Lake*, a beautiful sheet of water, 20 m. in circumference, upwards of 7 m. across, and its surface 540 ft. above the sea, presents all the characteristics of a great volcanic depression; it is the Lacus Sabatinus of the ancients, and derived its name from an Etruscan city of Sabate, which was believed by the Roman historians to have been submerged under its waters.

A road of 7 m. leads from Bracciano to the village of *Oriolo*, containing a villa of the Altieri family: it passes through a pretty country on the skirts of the great forest in which the Acqua Paola has its sources. On the rt. hand, between the road and the lake, is the ch. of San Liberato, distant about 2 m. from Bracciano. The ch. is beautifully placed on a hill commanding the whole of the lake: it dates from the 8th or 9th century, and occupies the site of a Roman villa called Pausilypon, built by Metia the wife of Titus Metius Hedonius, as we may see on the inscription preserved under the portico. The pavement is composed of ancient fragments, among which is one with the name of Germanicus. A good road re-

cently constructed leads from Bracciano to the baths of Vicarello and Trevignano. Vicarello derives its name probably from *Vicus Aureliæ*: it is remarkable for its ruins of a villa, probably of the time of Trajan, and for its mineral waters, known in ancient times as the *Aquæ Aureliæ*, and which some antiquaries have identified with the *Aquæ Apollinariæ* of the Antonine Itinerary. These waters of late years have become more frequented: they are sulphureous, and efficacious in cutaneous and rheumatic affections; their temperature is about 113° Fahr.; they are slightly acidulous, and contain a proportion of salts of soda and lime. Being situated in an insalubrious region, they can only be resorted to in May and June. In 1737 these baths were given by Clement XII. to the German Jesuits' College, the present owners, who have done much to render them available. It was during some late restorations that several very interesting antiquities were discovered here in clearing out an ancient reservoir, which are noticed in our description of the Kircherian Museum, where they are now deposited (see p. 271), consisting chiefly of offerings or *stipæ*. The most interesting of these objects were 3 silver vases, with the itineraries from Cadiz to Rome engraved upon them; several other vases; and an immense quantity of small copper coins, weighing upwards of a ton of metal, and embracing from the remotest Etruscan period, when the uncoined *Æs Rude* was the only coin, to the time of the Cæsars, and comprising a most interesting series of the small copper coinage of Republican and Imperial Rome, and of many of the remote provincial towns of the empire. In the middle ages Vicarello was a fortified village belonging to the monastery of S. Gregorio on the Cælian. It is supposed to have been ruined in the contests of the Roman barons with Cola di Rienzo. About 3 m. from Vicarello is *Trevignano*, a picturesque village of 500 Inhab., situated on a projecting rock of lava, and crowned by the ruins of a castle of the 13th centy. It occupies the site of the Etruscan city of *Trebonianum*, of which some remains of walls

are still visible. Trevignano is one of the feudal possessions of the Orsini family, to whom it gave the title of count in the 14th centy. The Orsinis were besieged here in the 15th by the Colonnas and by Cæsar Borgia, who took the castle and sacked the town, from which it never afterwards recovered. From Trevignano a road leads through the deep ravine called the *Val d' Inferno* to the *Cusale di Polline*, on the ridge which separates the lake of Bracciano from the smaller craters of Martignano and Stracciapra, on the western side of the more extensive one of Baccano. About 5 m. beyond Polline we cross the Arrone, the outlet of the lake of Bracciano; beyond which is *Anguillara*, probably a corruption of *Angularia*, from its situation on a lofty insulated rock above the S.E. angle of the lake. In the 14th centy. it gave its name to the lake, and conferred a title on that branch of the Orsini family which figures so conspicuously in the history of the period as the counts of Anguillara. Their baronial castle, crowned and defended by towers of the 15th century, still retains their armorial bearings, two eels, and is remarkable for its successful resistance to the army of the duke of Calabria in 1486, who was compelled to raise the siege. The ch., dedicated to S. Maria Assunta, occupies the highest point of the rock, and is remarkable only for the fine view from it over the lake. The Villa Mondragone with its cypress plantations is prettily situated, and adds considerably to the picturesque beauty of the town. Near it and in various parts of the neighbourhood are vestiges of ancient foundations and numerous fragments of marbles and inscriptions, supposed to mark the sites of Roman villas. The most important ruin in this neighbourhood was discovered at the deserted ch. of San Stefano, about 2 m. S. of Anguillara: it is of great extent, and is considered to belong to a villa of the 1st century of our era. Anguillara is 20 m. from Rome: the road is practicable for carriages, and falls into the *Via Claudia*, the high road from Rome to Bracciano, at the Osteria Nuova. A very good road is now

open from Bracciano to Corneto, passing by Rota, La Tolfa, &c.; at the latter place the mines and alum-works may be visited, and will prove interesting to the geological tourist. From La Tolfa the road descends into the valley of the Mignone, which it crosses, from which, rising through a hilly country, it runs parallel to the Etruscan necropolis of Tarquinii before entering Corneto.

#### EXCURSION TO PORTO AND FIUMICINO.

This excursion can be easily made in a day by starting from Rome at an early hour: the journey to Porto and Fiumicino will take 3 hrs.; one hour will suffice for visiting the ruins at the former; carriages may be hired for the excursion for 4 scudi. A steamer leaves the Ripa Grande every morning, arriving at Fiumicino in 2 hrs., and, leaving again at 3, reaches Rome in the evening: by this conveyance the tourist, after visiting Fiumicino and Porto, can proceed to Ostia, and return to the former in time for the starting of the boat in the afternoon. The passage up the Tiber is tedious, the steamer generally having coasting-vessels in tow.

The road from the capital to Porto leaves it by the Porta Portese, and follows the ancient Via Portuensis for about  $1\frac{1}{2}$  m. to Pozzo Pantaleo, at the foot of the Monte Verde, when it branches off to the rt., the Via Portuensis following the plain along the N. bank of the river. The modern road, which follows the line of the Via Campana as far as Ponte Galera, is hilly, crossing several parallel ridges and valleys for the first 7 m., running at first through a well-cultivated

region chiefly of vineyards, which furnish the best wine in the immediate neighbourhood of the city. 3 m. from Rome we pass on the rt. the Villa Santucci, General Oudinot's head-quarters during the siege of Rome in 1849; and 4 m. farther the wooded valley of the Magliana, near where it opens into the plain bordering on the Tiber: the extensive farm-buildings of Magliana, seen in the latter and on our l., on the site of a *Prædium Manlianum*, became one of the favourite villa residences of several Popes, and especially of Leo X., who there caught his last illness in 1521. Their situation is beautiful, in the midst of a fertile country, abounding in game, but in summer the air is pestilential from malaria. The farms now belong to the monastery of St. Cecilia, and, as is generally the case under such ownership, the buildings are allowed to fall into ruin. In the court of the Castle is a very handsome fountain of the time of Pius IV. The apartments surrounding it bear inscriptions of Julius II. and Innocent VIII.

[An agreeable drive may be taken to La Magliana from the Porta Portese, branching off from the road to Fiumicino at Pozzo Pantaleo, and following the bottom of the tertiary hills of Santa Passera, parallel to the line of railway to Civita Vecchia. The geologist will be able to study here the relations of the pliocene deposits to the more modern diluvial ones (containing bones of the fossil elephant, rhinoceros, &c., at the Monte delle Piche) in the extensive cuttings recently made for the railway. In carrying a new embankment along the river some curious Roman constructions to prevent the Tiber's encroachments on its l. bank have been discovered. Persons in their carriage can proceed about 2 m. beyond La Magliana, and on horseback the whole way to Ponte Galera.]

Beyond the valley of Magliana the road runs over an undulating pasture region, in every respect similar to the ordinary Campagna, the valleys by which it is intersected being laid out in meadows; scarcely an habitation is to be seen: in spring the fields are covered



with plants of the *Asphodelus*, here called *porazzi*, from the disagreeable smell which their flowers exhale. At 10 m. from Rome the road reaches the top of the last eminence towards the sea, at the *Casale del Pisciarcello*, from which the view over the Mediterranean, embracing the whole line of coast to near Civita Vecchia on one side (the rt.), and over the Laurentine forest on the other, with Porto Fiumicino and Ostia, and the windings of the Tiber below, is particularly fine. At the bottom of the descent we arrive at the farm-buildings and Osteria of Ponte di Galera on the river of the same name, and from which a level causeway, 5 m. long, and in a straight line, leads to Porto.

PORTO.—There is no inn here, the whole place consisting of the villa Pallavicini, the property of Prince Torlonia, to whom the country around belongs, of his extensive farm-buildings, of the Bishop's palace, and the cathedral of Santa Rufina to which it is attached.

Before reaching the farm-buildings, a large circular brick ruin on the left is supposed to have been a temple dedicated to Portumnus, the divinity of ports and harbours; and from the style of its masonry appears to date from the time of the Antonines; beneath it are vaulted chambers of good masonry. From this point diverge on either hand two lines of wall, which formed the defences of the town towards Rome: they extend to the ancient port, which they enclose, as well as the buildings that surround it. After passing the farm-buildings, and nearly opposite the Villa Pallavicini, has been placed the very interesting inscription discovered on the spot, which has thrown much light on the history of the construction of the ancient port; it states that, in consequence of the inundations with which Rome had been threatened by the difficulty of the waters of the Tiber reaching the sea, the Emperor Claudius had cut new channels from the then existing branch into it in A.D. 46. The following is a copy of this curious record:—  
TI. CLAUDIVS. DRVSI. F. CAESAR—AVG.  
GERMANICVS. PONTIF. MAX. — TRIB.  
POTEST. VI. COS III. . DESIG. IIII.

IMP XII. PP—FOSSIS. DVCTIS. A. TIBERI  
OPERIS. PORTVS—CAVSSA. EMISSISQVE.  
IN. MARE. VRBEM.—INVNDATIONIS.  
PERICVLO. LIBERAVIT. A short way beyond this we pass under a gate, now called the Arco di Nostra Donna, from an image of the Virgin beneath, opening on the Port of Trajan, or what in modern language might be called Trajan's Dock. A part of its extensive area is now reduced to a marshy state, although preserving its hexagonal form, surrounded on every side by ruins of buildings which formed the warehouses, the emporium of the maritime commerce of Rome in the 2nd and 3rd centuries, represented on the medals of that emperor. Between the Portus Trajani and the river is the medieval Castle of Porto, now the Bishop's palace, in the court of which are numerous ancient inscriptions and fragments of sculpture discovered in the neighbourhood. The ch. of Santa Rufina close by, with Porto, gives an episcopal title to the sub-dean of the College of Cardinals; the edifice has been modernized, and offers nothing of interest, except its bell-tower of the 9th or 10th centy.

The situation of Porto, and the great hydraulic works of which it was the centre, will well repay a more detailed examination from those interested in the engineering works of Imperial Rome. We must refer such persons to the descriptions of Fea and Canina, who have exhausted the subject. For the ordinary visitor it may suffice to know that Ostia had been the port of Rome from the earliest period—not, however, the modern Ostia, but the ruins which are seen  $\frac{1}{2}$  mile lower down the river; and that the Tiber emptied itself into the sea by a single branch, which, from the increasing alluvial deposits, had diminished so much in depth as to be difficult of navigation, whilst its current became so impeded by the extension of its delta as to threaten Rome with inundation. To remedy these inconveniences it became necessary to form another port, and to procure for the waters of the river a more rapid fall, by diminishing the length of its course towards the sea. Projected by Augustus, these

works were not executed until the reign of Claudius, in the middle of the 1st centy. The *Portus Claudii* appears to have been the first undertaken, and consisted of a vast harbour opening directly on the sea, encircled by 2 piers, with a third insulated one or break-water, and surmounted by a light-house, to protect the entrance. In the course of time this port also began to be choked up, in consequence of which that which we now see was commenced by Trajan, and completed about A.D. 103. The circuit of the Claudian Port may still be easily followed in the meadows to the N. of the hexagonal dock of Trajan. The second object, of affording an increased fall to the waters of the Tiber, was effected by cutting a canal by which it reached the sea in a direct instead of by the sinuous line of the old channel; and it is to the latter great work that the inscription above given particularly refers. A second canal was subsequently added, by which the basin of Trajan communicated with the Tiber, and by which the vessels arriving in it were enabled to proceed to Rome without unloading, and to carry their cargoes to the capital without re-entering the sea.

The silting up of the Port of Claudius and the increasing wants of imperial Rome, so much dependent on its maritime commerce for supplies of food, rendered a new harbour necessary; and, as has been already stated, this was undertaken and completed by Trajan. It communicated with the Port of Claudius on the N.W. side, and was surrounded with warehouses. Its circuit, which is still nearly entire, measures 2400 yds.; the greatest depth of water in it now scarcely reaches 10 ft.

A new canal from the Tiber, opening into the hexagonal basin of Trajan, was at the same time excavated, and forms the modern N. branch of the river or Fiumicino, which extends from beyond Porto to the sea, and is now the only navigable one—the space between the Fossa Trajani, as this canal was called, and the old channel of the Tiber, constitutes the alluvial tract called the *Isola Sacra*, a name probably derived from its having been

granted by Constantine to the ch. of SS. Peter and Paul at Ostia.

A road of 2 m. leads from Porto to Fiumicino. The ruins on the rt. belonged probably to the warehouses, or *Horrea*, of the Port of Claudius, and some massive constructions are seen on the l. bordering the Fossa Trajani; the point to which they extend towards the W. marks the limit of the sea-shore at the time they were constructed. Fiumicino, which derives its name from the smaller river on which it stands, is of recent origin. It consists of a range of houses facing the river, on which may be always seen moored numerous coasting-vessels on their way to and from Rome. There is a fair Inn at Fiumicino, and the place is a good deal resorted to in the spring by the Romans, and particularly in May, during the quail-shooting season, these birds arriving in immense numbers during their northern migration on this part of the coast. In summer and autumn it would be highly dangerous to sleep here, from the prevalence of malaria—the Government officers being even obliged to remove to Rome during the night. At the W. extremity of the village is a massive castle, built in 1773 by Clement XIV. It was then on the borders of the sea, but is now (March, 1858) 315 yds. from it.\* On its summit is an excuse for a lighthouse. The entrance to the river is narrow, between 2 piers erected on piles, recently extended to increase the current and its scouring effect on the bar. The view from the summit of the castle is very fine, extending from Cape Linaro, S. of Civita Vecchia, to Cape Circello, and in clear weather to the Ponza Islands; whilst inland the panorama of the Volscian, Alban, and Sabine Mountains is unequalled.

On leaving Fiumicino the tourist may proceed to Ostia, either by traversing the *Isola Sacra*, 3 m., to the Torre Boacciana, near which he will

\* Or more accurately 291½ metres (314 2-3rds yards) from the centre of the tower to low-water mark on the N. side of the entrance, from a survey executed by the Captain of the Port April 1, 1857. Hosted by Google

find a ferry-boat to cross the Tiber. Torre Boacciana is at the W. extremity of the ruins of Roman Ostia. The *Torre di S. Michele*, lower down the river, is an interesting landmark, showing the extent of the increase of the delta in modern times, having been erected in 1569 at the mouth of the river, from which it is now 1815 yds. distant.\*

EXCURSION TO OSTIA, CASTEL FUSANO, TOR PATERNO, PRATICA, AND THE COAST OF LATIUM.

Should the tourist not have gone to Ostia from Fiumicino and Porto, and wishes to combine his visit there with a tour through the maritime district of Latium, his best plan will be to proceed from Rome to Ostia, and extend his excursion to Pratica, Ardea, and Porto d'Anzio. There are no public conveyances to Ostia: the best plan will be to hire a light vehicle, as the roads beyond Castel Fusano are very heavy, and which may be done for about  $2\frac{1}{2}$  scudi a day. Castel Fusano may be made the first night's resting-place, Ardea the second, and Porto d'Anzio the third, from which Astura can be visited; beyond the latter there is nothing to repay the fatigue and risk of a journey through the marshy district which extends to Monte Circello. For many, and especially when ladies are of the party, it will be more convenient to visit these several places in separate excursions, returning to Rome the same evening, which may be done for all, save Porto d'Anzio. We may add that, as regards classical associations and some fine scenery, the excursions to Ostia, Castel Fusano, and Porto

d'Anzio will alone repay the discomfort and fatigue. As the inn at Ostia is a miserable concern, it will be desirable to take one's dinner in the carriage—or, for those who wish to pass the night, to obtain permission from Prince Chigi to make Castel Fusano the resting-place, which is generally granted, except during the *villeggiatura* of the family there in May and June.

OSTIA is 15 m. distant from Rome. A carriage for 4 persons to go and return in the same day may be hired for 5 scudi. The journey from Rome will occupy 3 h. The road leaves Rome by the Porta San Paolo, and follows the Via Ostiensis, running near to the l. bank of the Tiber for a great part of the distance. Soon after passing the basilica, the Via Ardeatina strikes off to the l., and in the angle between it and the road to Ostia considerable ruins of the *Vicus Alexandrinus* have been discovered. At the spot where our road approaches nearest to the river, is a pier, called the Porto di Pozzolana, from which is shipped the pozzolana found in great quantities in this neighbourhood. From here for the next 2 m. the road is close to the Tiber. At Tor di Valle the river Albanus, which has its source from the Emissarium of the lake of Albano, is crossed where it empties itself into the Tiber. Near this the ancient Via Laurentina, still used as the carriage-road to Decima and Pratica, branches off on the l. A very extensive plain of pasturage-land extends on the rt. to the Tiber. At the distance of 9 m. from Rome, before reaching the *osteriu* of *Malafede*, we cross the river of Decimo, a considerable stream; and  $1\frac{1}{2}$  m. farther a ravine, traversed by the *Ponte della Refolta*, an ancient viaduct built of blocks of lapis albanus, in the same style, but on a lesser scale, as the Ponte di Nono, on the Via Prænestina (p. 373). It dates probably from the 7th century of Rome, and has a portion of the ancient pavement preserved. From here the road gradually ascends, first through pasturages, then through low woods, passing occasionally over fragments of Roman pavement, until it gains the summit level at

\* It is ascertained from accurate data that the delta of the Tiber is extending at present at the enormous rate of 124 feet annually between the mouths of both of its branches and along the W. side of the Isola Sacra.

the 12th m., from where there is a fine view over Ostia, the windings of the Tiber, and its delta. As we draw nearer to Ostia we discover the salt-marshes which Livy mentions as having existed in the time of Ancus Martius. The road crosses their northern extremity by an ancient causeway, and soon afterwards we reach the village of modern Ostia. Of all the towns in the environs of Rome this is one of the most melancholy. The population scarcely numbers 100 Inhab.; and during the summer heats, when the neighbouring coast is afflicted with malaria, this small amount is still more reduced. The destruction of ancient Ostia by the Saracens in the 5th century was so complete that no attempt was ever made to restore it, and the neighbourhood appears to have been deserted until A.D. 830, when the present town was founded by Gregory IV. at a distance of nearly a mile from the original city. The pope surrounded it with walls, and it is mentioned in ecclesiastical documents of the period under the name of Gregoriopolis. In the pontificate of Leo IV. (A.D. 847-856) it became memorable for the defeat of the Saracens, which Raphael has immortalised in the Stanze of the Vatican. For many centuries it was a position of some importance in the warfare of the middle ages, and the population appears to have been considerable as late as 1408, when it was besieged and taken by Ladislaus king of Naples, by whom it was retained until 1413. The fortifications were subsequently repaired by Martin V., whose arms may yet be seen on the walls. About the same time Cardinal d'Estouteville, bishop of the diocese, restored the town, and probably laid the foundation of the present *Castle*, which was built and fortified by his successor, Cardinal Giuliano della Rovere, afterwards Julius II., from the designs of Sangallo, who lived at Ostia for 2 years in the service of the cardinal. This castle, the picturesque fortress of modern Ostia, consists of a massive circular tower in the style of the 15th century, surrounded by bastions, which are connected by a curtain and defended by a ditch. The arms of the della

Rovere family (an ilex, *Robur*), with an inscription in honour of the founder, are still seen over the gate. Baldassare Peruzzi was employed to decorate the interior with frescoes; but all traces of his works have been destroyed by the damp and neglect of upwards of 3 centuries. It became memorable for the cardinal's gallant defence of it from 1492 to 1494, and for his defeat of the French troops, who had lauded and occupied it in the previous year. He also built as an additional defence the Torre Boacciana, lower down the river, and continued to improve and strengthen the town after his accession to the pontificate. The appearance of the fortress of Ostia, with the solitary pine which stands in front of it, is exceedingly picturesque. Modern Ostia, after the death of Julius II., gradually declined, and was finally ruined in 1612, when Paul V. reopened the rt. branch of the Tiber, precisely as the ancient city had been by the construction of the port of Claudius. It now contains nothing to detain the traveller except the castle and the cathedral of St. Aurea, rebuilt by Cardinal della Rovere from the designs of Baccio Pintelli: some of the trophies of his victory over the French are preserved in it. The bishopric of Ostia is one of the most celebrated in the Papal States: the Church tradition tells us that it was founded in the time of the apostles, while other accounts refer its establishment to the pontificate of S. Urban I., A.D. 229, and regard S. Ciriacus as its first bishop. From the earliest times the pope, when not already a priest at his election, was ordained by the bishop of Ostia, always the dean of the Sacred College. The see was united to that of Velletri by Eugenius III. in 1150, and is still held in conjunction with that diocese.

The chief interest of Ostia at the present time is derived from the excavations begun among the ruins of the ancient city at the close of the last century. The site of ancient Ostia is less than a mile from the modern village. This celebrated city, according to the testimony of the Latin historians, was founded by Ancus Martius as the port of Rome, and for many centuries

was the scene of the embarkation of several important expeditions to the distant provinces of the Roman world. Of these, the most remarkable were that of Scipio Africanus for Spain, and of Claudius on his expedition to Britain. The port, however, had, during the Imperial period, become seriously affected by the increasing deposits of the Tiber: Claudius had already begun his new harbour on the N. side of the river; and in the time of Strabo the port of Ostia was almost, if not entirely, choked up. The fame of the temple of Castor and Pollux, the *Ædes Castrorum* of Ammian, the numerous villas of the Roman patricians abundantly scattered along the coast, and the crowds of people who frequented its shores for the benefit of sea-bathing, sustained the prosperity of the city for some time after the destruction of its harbour; but the growing importance of the new town of Portus gradually led to its ultimate decay, and in the time of Procopius it had lost its walls and was all but deserted. From the incursions of the Saracens in the fifth century Ostia, which once contained 80,000 Inhab., fell into a state of complete ruin. The site is now marked by foundations of buildings of inferior architecture, in a great measure concealed under a mass of débris. It is more remarkable for the excavations which have been made upon the spot than for the interest of the ruins. The most important buildings of which any vestiges remain are a temple and a theatre. The *Temple*, of which the cella is entire, is a fine brick structure, upon a raised platform, approached by a flight of steps, and entered by a wide gateway, the floor of which is formed by a single mass of *marmor Africanus*. Beneath the cella are extensive vaultings. The altar of the divinity is still in its place. In front stood a hexastyle Corinthian pronaos in Seravezza marble columns, to which led a portico surrounded by columns of grey granite, all which are supposed to have stood in the centre of a forum. Antiquaries are not agreed to what divinity this temple was dedicated. From the style of its masonry and architecture it has been re-

ferred to the time of Hadrian. Near it is a round subterranean chamber with niches, called the *Arco di Mercurio*, which retains some traces of ancient painting. The *Theatre*, S., and not far from the ch. of St. Sebastian, is remarkable as the spot on which many early Christians suffered martyrdom: the semicircular walls, and a few of the seats and pilasters, are still visible. Behind the Temple, and extending along the river-bank, are extensive ruins, supposed to belong to warehouses; those farther W., and extending to Torre Boacciana, are considered to be of the time of Septimius Severus, who constructed here a vast emporium at the end of the 2nd century, as we see represented on his medals. S. of the Temple, and 500 yards distant, are other ruins, belonging, perhaps, to the forum erected by Aurelian, one of the latest of the Imperial additions to Ostia. The only other ruins which deserve mention are the remains of a *piscina*, and some unimportant foundations of the city walls. The excavations from which these ruins derive their greatest interest were begun, as we have already stated, about the close of the last century. Among the earliest explorers were our countrymen, Gavin Hamilton, and Mr. Fagau, the British consul at Rome, by whose researches the well-known bust of the young Augustus, the Ganymede of Phædimus, and other beautiful sculptures in the Vatican Museum, were brought to light. In 1803 excavations on a large scale were begun under the direction of Pius VII., and continued for 3 successive years with the most satisfactory results: indeed, there is scarcely a page of our account of the Vatican collection which does not bear record of the important works which were thus recovered. Notwithstanding these discoveries, there is no doubt that the numerous limekilns in the woods of Ostia have for centuries been supplied with ancient marbles. When Poggio visited Ostia with Cosimo de' Medici, they found the people occupied with burning an entire temple into lime, and it is of course impossible to estimate the immense number of antiquities which must have been consumed since the period of their visit. In 1824

Signor Cartoni of Rome undertook a series of excavations on the W. side of modern Ostia, beyond the walls of the ancient city. The result of his researches was the discovery of numerous inscriptions and some fine sarcophagi. In one of the tombs he found the most beautiful sarcophagus which has yet been obtained from these ruins: it is of white marble, covered with exquisite bas-reliefs representing the visit of Diana to Endymion, and is now at Felix Hall, in Essex, the seat of the late Lord Western. Excavations have been continued at Ostia during the last two years, which have led to the discovery of the gate on the side of Rome, and of several streets—the road having been as usual lined with tombs, many of which had been subsequently used as places of interment by the early Christians. The most important discovery, however, has been much lower down and near the bank of the river, consisting of a large square open court covered with mosaics, and preceded by an atrium or vestibule, paved in the same way but coarser, in front of which passed the street. This large open space has been supposed to be a palestra; out of it opens a square hall at a lower level, and which was evidently a cold bath, approached by descending steps. In the niches round were statues; one now headless is extremely interesting from its being painted in brilliant colours and having the foot worn down; probably, representing a divinity, it was revered like that of the modern St. Peter in the Basilica of the Vatican, and underwent the same process of kissing by devotees as that with which the Christian is now honoured in the temple of the Prince of the Apostles. Another but much smaller room opens out of the S.E. angle of the palestra, which was evidently a hot or vapour bath, from the numerous earthen pipes built into the walls, communicating with a small furnace or heating apparatus beneath: on the floor of this hot bath are good mosaics of genii riding upon dolphins. It is in this neighbourhood that the most important excavations now in progress at Ostia is being carried on; some mutilated in-

scriptions of interest have also been found near the S.E. part of the city.

The *Torre Boacciana* is also remarkable for the excavations made in its vicinity by Mr. Fagan in 1797. The discovery of the fine statues of Fortune and Antinous in the Braccio Nuovo of the Vatican, the three Hermes of Mercury, the colossal busts of Claudius and Antoninus Pius, the busts of Lucius Verus, Tiberius, and Commodus, the Hygeia, and the semi-colossal statue of Minerva in the same museum, were the results of these researches. The view from the summit of the Torre Boacciana commands the course of the branch of the Tiber by which Æneas is made to enter Latium. The view is so remarkable that the classical tourist will not fail to ascend for the purpose of comparing it with the well-known description of Virgil, which still applies to the locality in all respects but the woods, which no longer exist on the banks of the river:—

“Jamque rubescebat radiis mare, et æthere ab alto

Aurora in roseis fulgebat lutea bigis :

Cum venti posuere, omnis que repente resedit

Flatus, et in lento luctantur marmore tonsæ.

Atque hic Æneas ingentem ex æquore lucum

Prospicit. Hunc inter fluvio Tiberinus amæno,

Vorticibus rapidis, et multâ flavus arenâ

In mare prorumpit : variæ circumque su-

praque

Assuetæ ripis volucres et fluminis alveo

Æthera mulcebant cantu, luoque volabant.

Flectere iter sociis, terræque advertere proras

Imperat, et lætus fluvio succedit opaco.”

Æn. vii. 25.

Although the banks of the Tiber are now destitute of trees, the woods extending towards Macarese on the N., and the pine forest of Castel Fusano on the S.W., visible from this tower, which could have been seen by Æneas from his ships when he made the land, add greatly to the picturesque character of the shores near the mouth of the river.

Between modern Ostia and the Torre Boacciana the Tiber makes a bend at the south-eastern angle of the Isola Sacra; in this curve many antiquaries have fixed the position of the ancient roadstead, while others with

more probability have recognised it in the semicircular bank of sand near to Torre Boacciana. This latter locality agrees more accurately with the account of ancient writers respecting the mouth of the Tiber, which is now  $2\frac{1}{2}$  m. distant from the modern castle. It is also confirmed by the supposition that Cilician corsairs, who surprised and destroyed the Roman fleet commanded by a consul while it was stationed in the harbour, would not have ventured to attack it if the harbour had been so near the city as the other locality would assume. This exploit of the corsairs, which led to the expedition of Pompey against Cilicia, is well known by the indignant denunciation of Cicero in his oration "*pro Lege Manilia*:"—*Namquid ego Ostiense incommidum atque illam labem atque ignominiam reipublicæ quærar, quum prope inspectantibus vobis classis ea, cui consul populi Romani præpositus esset, a prædonibus capta atque oppressa est.* About a mile below Torre Boacciana, and midway between it and the mouth of the river, is another tower called the Torre di San Michele, an octagonal edifice built in 1569 by Pius V.

Near the Torre Boacciana is a ferry to the *Isola Sacra*, a sandy tract 9 m. in circumference, lying between the two branches of the Tiber. It was converted into an island when Claudius excavated the canal of Porto. It is noticed for the first time by an anonymous writer of the 5th centy. under the name of "*Libanus Almæ Veneris*," and is described as abounding in summer with fresh pastures and covered in the spring with roses and flowers. Procopius is the first writer who calls it *Sacra*; it is supposed that this name was given to it from the donation of the district to the church of Ostia by Constantine.

#### CASTEL FUSANO.

A carriage-road of 2 m. leads from Ostia to Castel Fusano, a castellated casino of the Chigi family. It is prettily situated in the midst of a pine plantation, not so venerable as the Pineta of Ravenna, but having a great similarity to that celebrated forest. The casino was built in the 17th century by the Marquis Sacchetti, then proprietor of the district, and is one of the good specimens of the fortified country seats of that period. In order to protect it from the incursions of the pirates it has low towers at the angles pierced with loopholes, and the staircase in the interior is little better than a ladder by which only one person can ascend at a time. On the summit of the central tower are stone figures of sentinels, placed there to deceive the pirates by an appearance of protection. The apartments are decorated with paintings, and fitted up in the usual style of the Roman villas. In the last century the property was sold by the Sacchetti family to Prince Chigi. In front of the house is a fine avenue leading to the shore, paved with large polygonal blocks of lava taken from the Via Severiana, and resembling entirely an ancient via, except in the absence of the kerbstones. It is exactly a mile long, with eight termini; each space between the latter representing a stadium. The woods on each side, consisting chiefly of ilexes, abound in game. Unfortunately a high sand-bank at its extremity intercepts the view of the sea. The casino is interesting, as marking the site of Pliny's Laurentine villa, which he describes with so much enthusiasm. Some remains of foundations are still visible, and two inscriptions relating to the limits of Laurentum and Ostia, which stood on the bridge separating these territories, are built into the wall of the farmhouse. The name of the emperor in whose reign they were set up is carefully effaced, but from his

dignities, left intact, they can be referred to the reign of Carus or Carinus (A.D. 284). The rosemary, for which it was celebrated in the time of Pliny, still grows abundantly in the forest. The proper season for enjoying a visit to Castel Fusano is the spring; in summer and autumn it swarms with mosquitoes, and is not free from malaria. Castel Fusano is situated on a gentle rising, formed by the ancient sand-downs thrown up by the sea, having behind it the Stagno, or pestilential Lake of Ostia, which here represents, on a small scale, the Pontine marshes farther south; a vast area, from which the outfall towards the Mediterranean is barred by a similar sandy barrier. It is upon this sandy range that are situated the fine woods *Macchie* or *Selve*, that border the Mediterranean from the mouth of the Tiber to the Circæan promontory. A second line of sand-downs is now in progress of being thrown up, as we may see in our walk from Castel Fusano to the shore, and along the sea-line of the Pontine marshes, where they enclose the chain of salt-water lakes of Fogliano, Caprolace, and S. Paolo.

Proceeding by the road from Ostia to Porto d'Anzio, which follows the line of the Via Severiana, we enter the Laurentine forest, that skirts the shores of the Mediterranean in an almost uninterrupted line for nearly 60 m. It spreads inland to the distance of 3 m. from the coast, and abounds with buffaloes, wild boars, &c. As we approach Tor Paterno it contains plantations of gigantic stone-pines, the ilex, the wild olive, &c., and is utterly deserted, except by the hunter or a few charcoal-burners, whose fires are now and then seen among the dense thickets of the forest:—

"Bis senos pepigere dies, et, pace sequestra,  
Per sylvas Teucri mixtique impune Latini,  
Erravere jugis. Ferro sonat icta bipenni  
Fraxinus; evertunt actas ad sidera pinus;  
Robora, nec cuneis et olentem scindere  
cedrum,

Nec plaustris cessant vectare gementibus  
ornos." *Æn.* xi. 133.

#### TOR PATERNO (LAURENTUM),

about 7 m. from Castel Fusano, is a solitary tower, distant about  $\frac{1}{2}$  m. from the shore, inhabited by a few soldiers belonging to the coast-guard. The Italian antiquaries had identified this spot with the site of Laurentum, the most ancient capital of Latium, founded 70 years before the siege of Troy, and celebrated by Virgil as the residence of Latinus when Æneas landed on his arrival in Italy. More recent investigation of the locality has led antiquarian topographers to reject that opinion, and to fix the site of Laurentum at the farm of La Capocotta, 3 miles farther inland, which corresponds better with the description of Virgil, "the Ardua Mœnia" and the "Vasta Palus" beneath, in the 12th book of the Æneid. There are numerous ruins about Capocotta, and the abundance of water will easily explain the possibility of a large tract of marsh having intervened between it and the sea at that distant period. Tor Paterno stands on the ruins of an ancient villa; which there is some reason for regarding as that to which Commodus was sent by his physicians. The old brick tower, which still forms a conspicuous object from all parts of the Alban hills, was a place of some strength even in recent times, and was dismantled by the English cruisers in 1809. The marshy ground round La Capocotta is still remarkable for the frogs, whose ancestors were celebrated by Martial as the sole inhabitants of the coast:—

"An Laurentino turpes in littore ranas,  
Et satius tenues ducere, credis?"

*Ep.* x. 37.

A road through the forest, which a carriage cannot traverse on account of the deep sand, leads from Tor Paterno to Rome by the ancient Via Laurentina,



passing through Porcigliano, or Castel Porciano, where there is a handsome villa belonging to the Duke of Magliano, and the Osteria di Malpaso. The ancient pavement is perfect for several miles, but the trees have so encroached upon it in many places that the large polygonal blocks have been displaced by their roots. The views in different parts of this forest are of the grandest character; the distance to Rome by it is about 16 m. : there is another but longer route through Decima (both these roads unite at the *Osteria di Malpaso*); and a third from Porcigliano to the *Osteria di Malafede*, on the high road from Rome to Ostia. Before we proceed southwards it will be desirable to obtain a guide at Tor Paterno, who will pilot us through the forest to Pratica, 5 m., as the tracks of the charcoal-burners are not always a sufficient guide through the wilderness between the two places.

#### PRATICA (LAVINIUM).

(There is a small locanda here, where a bed may be obtained, but it is very miserable, and the traveller must be prepared to put up with its discomfort, which is certainly not greater than he might expect to experience in such a place.) Pratica is distant about 18 m. from Rome, 2 from the sea-coast, and 7 from Ardea. It is the modern representative of the city of Lavinium, founded by Æneas in honour of his wife Lavinia, and the metropolis of the Latin confederation after the decay of Laurentum; as Alba Longa afterwards became when Lavinium was too small for the increasing population. It is situated on a strip of table-land, about 650 yards long by 130 broad, and cut off from the rest of the plain by deep glens, except at the point where it is connected with it by a natural bridge of rock. The modern

name is a corruption of *civitas Patrica*, or *Patras*, the names by which it is mentioned in ecclesiastical documents as early as the 4th century. We may recognise in this name the record of the *Patris Dei Indigetis*, the title by which the Heroum was, dedicated to Æneas after he disappeared in the Numicus. Some vestiges of the ancient city walls may be traced, but the antiquities now visible are very few and unimportant. Pratica contains about 60 Inhab., of whom more than two-thirds are peasants who come from distant parts to seek occupation in the fields. The place is heavily afflicted with malaria, of whose fatal influence the sallow countenances of the inhabitants bear a melancholy proof. The large baronial mansion of the Borghese family, built in the 17th century, contains a few inscriptions discovered on the spot, which are valuable as placing beyond a doubt the site of the Trojan city. Its lofty tower, rising from the centre of the building, commands one of the most imposing panoramas which the scholar or the artist can enjoy in this part of Italy. It embraces the whole coast from Ostia to Porto d'Anzio, the Circæan promontory, the Volscian mountains, the group of the Alban mount, the Sabine range, and the ridge of Monte Cimino, the cupolas of Rome, and the whole plain of the Campagna. There is a direct road from Pratica to Rome, practicable for carriages: it joins the ancient Via Ardeatina near la Solfatara, and from thence, passing near Vallerano, the churches of the Tre Fontane, and the basilica of S. Paolo. Another road, of about 8 m., leads across the country from the Solfatara to Albano.

About midway between Pratica and Ardea is the torrent called the *Rio Torto*, identified by the best modern authorities with the classical Numicus in which Æneas was drowned. If we follow this torrent to its mouth, we shall find that it forms an immense marshy tract well known by the engraving in the duchess of Devonshire's edition of Annibale Caro's translation of the *Æneid*. Virgil com-

memorates the “fontis stagna Numici;” and Ovid, describing the fate of Anna Perenna, mentions the same marshes:—

“Corniger hanc cupidis rapuisse Numicius undis  
Creditor et stagnis ocoluisse suis.”  
*Fasti*, iii. 647.

On the rt. bank of this stream is the plain called the Campo Jemini, in which antiquaries place the site of the great sanctuaries of ancient Latium, the grove of Pater Indiges, the temple of Anna Perenna, the Aphrodisium, and the great temple of Venus which was common to all the Latin tribes. About 3 m. from here, and on the seashore, is the Torre Vajanica, where excavations were made in 1794 by the late duke of Sussex, when several specimens of sculpture were found, among which a statue of Venus. The Roman emperors kept an establishment for breeding elephants in the territory between Ardea and Laurentum. The classical tourist will not fail to observe that the dwellings of the peasantry which he will pass throughout this district, are constructed in the tent-like shape described by Virgil.

#### ARDEA,

7 or 8 m. from Pratica, still retains the “mighty name” of the Argive capital of Turnus, king of the Rutuli, though its population has dwindled down to less than 100 souls:—

“Locus Ardea quondam  
Dictus avis; et nunc magnum manet Ardea  
nomen.”  
*Æn.* vii. 411.

(There is a small wine-shop at Ardea where travellers may obtain refreshment; but the best plan will be to obtain an order from the Cesarini family at Rome, which will procure accommodation in their castle.) Ardea occupies the crest of a lofty rock, distant 4 m. from the sea, and insulated by deep

natural ravines except at one point, where it is united to the table-land by an isthmus, in which 3 deep ditches have been cut. The rock on which the village is built was the ancient citadel, the city having extended over a large tract of the plain below, where some lofty mounds resembling the agger of Servius Tullius at Rome remain to show how strongly it was fortified. The entrance-gate is under the N. extremity of the mansion of the dukes of Cesarini, to whom the country around belongs. The approach to the gate and the appearance of the rock from all parts of the plain is exceedingly picturesque, but malaria is so severe in summer that the village is almost deserted. On the edge of the rock forming the boundary of the modern village we may trace some fragments of the walls of the ancient citadel: they are composed of parallelograms of tufa, put together without cement, and are among the earliest examples of this kind of construction. Ardea, as the capital of Turnus, was conspicuous in the wars of the *Æneid*: it is also celebrated for its siege by Tarquinius Superbus, and for the asylum it afforded to Camillus during his exile; he defeated Brennus and the Gauls beneath its walls, and was residing there when he was elected dictator and summoned to return to Rome to undertake the siege of Veii. It is about 22 m. from Rome: the road follows the Via Ardeatina, which is still perfect in many parts. It passes the Rio Torto, and is joined by the cross-road from Pratica near the Solfatara, whence it proceeds to Rome by Vallerano, the churches of the Tre Fontane, and S. Paolo.

Leaving Ardea, we descend along the l. bank by the Fosso degl' Incastri, and after crossing the stream called the Fosso della Moletta arrive at the Tor di S. Lorenzo. From this point we continue our excursion in a line with the coast, and enter the country of the Volsci. The road lies, at a short distance from the sea, through dense but picturesque forests of oaks and illexes, here and there interspersed with cork-trees and myrtles. 3 m. beyond Tor

di S. Lorenzo is the Torre di S. Anastasio, and at an equal distance towards Porto d'Anzio the Torre Caldara, near which there are some sulphureous springs. 4 m. farther we reach

### PORTO D'ANZIO,

16 m. from Ardea, and 37 from Rome, the representative of Antium, the capital of the Volsci, and one of the most important seaports of Imperial Rome. There is a small inn where travellers may find tolerable accommodation; and Signor Ambrogio Polastrini accommodates visitors, at so much per day, be their stay long or short; good beds and fair table. Antium, in the early history of Italy, was the most flourishing city on this coast, and is distinguished by Dionysius with the epithet "most splendid." It is more interesting to the traveller as the spot where Coriolanus, "a name unmusical to the Volscians' ears," stood in the palace of his enemy, and vowed vengeance against his ungrateful countrymen:—

"A goodly city is this Antium: City,  
'Tis I that made thy widows; many an heir  
Of these fair edifices 'fore my wars  
Have I heard groan and drop: then know me  
not,  
Lest that thy wives with spits, and boys with  
stones,  
In puny battle slay me."

The piratical expeditions of the inhabitants led to frequent contests with Rome; the city was captured by Camillus and C. Mænius Nepos, B.C. 337, and the rostra of their ships were suspended in the Forum. After this period it remained comparatively depopulated for 4 centuries, although the climate and scenery still attracted the Romans to its neighbourhood. Cicero had a villa at Antium, and another at Astura, farther on the coast, which he describes in his letters to Atticus. The city was the birthplace of Nero,

who restored it on a scale far surpassing its ancient grandeur: he adorned it with magnificent temples, and induced many of the rich patricians to build villas on its shores. The 2 moles constructed by Nero still remain, a fine example of hydraulic architecture. They are about 30 feet in thickness, built of large blocks of tufa united by pozzolana cement; and stand, like all the ancient Roman moles, upon open arches. One of them is 2700 ft. in length, the other 1600: they enclosed an extensive basin, nearly as broad as the length of the largest mole. A lighthouse or *pharos* is supposed to have stood on the insulated rock at the southern entrance of the harbour. About the close of the 17th century Innocent XII. formed a new port from the designs of Zinaghi, who added a short pier at rt. angles with the eastern mole, and filled up the open arches of the Roman construction. The result, as might have been anticipated, was the rapid deposit of sand, which has accumulated to so great an extent that both ports are now useless except for vessels of small burthen. Beyond this we see beneath the Villa Borghese the remains of the Pamfilian mole, constructed some years afterwards in the belief that it would arrest this silting up; but it has only added to the evil, and the once fine harbour is now completely ruined. The old tower and fortifications were dismantled by the English cruizers during their operations on the coast in 1813. Porto d'Anzio was an important station intermediate between Gaeta and Leghorn, and it was considered necessary to destroy it in order to prevent its affording shelter to the small craft of the enemy. Sundry projects have recently been proposed for restoring the port of Anzio, and converting it into a refuge harbour, so much required on this part of the coast; it has also been lately proposed to connect it with Rome by a branch railway, from the Pio Latina line, which passes 2 m. below Albano.

The ruins of ancient Antium have not been thoroughly explored, and some high mounds seen on entering

the town conceal probably interesting fragments which may still be brought to light. The only ruins of the Volscian city now visible are some remains of the walls in the quarter called the Vignacchie: they are built of quadrilateral masses irregularly put together, but not of very large size. They are interesting as showing that the ancient town stood on the rocky eminence above the shore, while that which rose under the Roman emperors was situated on the sea-side. Near the entrance of P. d'Anzio, on the rt. hand, we have a fine ruin of imperial construction, supposed to be the villa of Nero: it is opposite to the modern barracks, and consists of several rooms and baths, which still retain their mosaic pavement and their painted walls. The villa appears to have been of great extent, but its chief interest is derived from the number of works of art which have been discovered among its ruins. The Apollo Belvedere was found here in the time of Julius II.; and the Borghese Gladiator, now in the Louvre, about a century later. There are no remains of the temples of Apollo and Æsculapius, celebrated in the history of the voyage of the Serpent of Epidaurus to Rome; nor of the more famous shrine of Equestrian Fortune, which Horace has commemorated when he invokes the favour of the goddess for the projected expedition of Augustus to Britain:—

“O Diva gratum quæ regis Antium,  
Præsens vel imo tollere de gradu  
Mortale corpus, vel superbos  
Vertere funeribus triumphos.”  
Od. I. xxxv.

The modern town of Porto d'Anzio, containing 1000 Inhab., belongs to Prince Borghese, whose villa stands upon the site of the acropolis of the Volscian city. The climate is considered healthy, and during the winter, spring, and early summer, nowhere can be more delightful as a residence, when it is much frequented for sea-bathing. The beautiful scenery of the neighbourhood affords abundant occupation to the artist, and the lofty and well-wooded banks which bound the coast effectually protect it from

the N. winds. The view from the tower of the Villa Borghese is extremely fine: on the l. it commands the line of coast towards Nettuno and the Circean promontory; further inland the eye ranges along the Volscian mountains, studded with picturesque villages, among which may be recognised Norba, Sermoneta, and Sezze. On the N.E. we see the well-known localities of the Alban hills: Velletri, with the heights above Palestrina and Rocca di Cavi in the distance; then Civita Lavinia, nearly in a line with Nemi and Monte Cavo; and farther on Genzano, Albano, Castel Gandolfo, Rocca di Papa, &c. &c. The old tower or castle of Porto d'Anzio is supposed to have been built by the Frangipanis, who were lords of Astura in the 13th century: it bears the arms of Innocent X., of the Pamfili family, who repaired its outworks about the middle of the 17th. The fortress was partially restored in the time of Pius VII. as a prison. Pius IX. has now a villa here, where he passes a part of the summer.

Porto d'Anzio is 37 m. from Rome. There are 2 roads: an excellent one leading in a direct line through the forest by Carroceto to Fonte di Papa, at the foot of the hill of Corioli, and from thence along the foot of the Alban hills, falling into the high road from Rome to Albano at Frattocchie; the other, the Via Ardeatina, passing through Ardea, already described. The latter route in its passage through the forest is not a regular road, but a mere track for the country carts: the immense quantity of loose sand and the abundance of mosquitoes add seriously to the annoyances of the journey, and without a guide it is extremely difficult to recognise the line of route in many places where it is crossed and recrossed by the tracks of the charcoal-burners. [An omnibus, a very fair conveyance, leaves Rome for Porto d'Anzio on Wednesdays and Saturdays, returning on Mondays and Thursdays, passing by le Frattocchie and the Via Appia Nuova, employing 10 hrs., halting for 2 at the half-way house of Fonte di Papa below Civita Lavinia. By this

conveyance the tourist who has visited Ostia, and does not care to examine the environs of Tor Paterno, Pratica, and Ardea, can complete his exploration of the maritime district of Latium.]

interested with the picturesque costume of the female population, which differs altogether from that of the villages of Latium, and is Oriental in its character. The tradition is that the inhabitants are descended from a Saracenic colony, probably from one of the piratical bands which infested the coasts of Italy in the 8th and 9th centuries.

### NETTUNO,

about 2 m. E. of Porto d'Anzio, with a small inn where travellers will find beds. Nettuno, with a population of 1200 Inhab., is supposed to occupy the site of Cæno, the port of Antium, mentioned by Dionysius; but on examining the coast it is difficult to imagine the necessity which could induce the Volscians to form a harbour at this spot, when their own promontory at Antium must have afforded more effectual and better shelter for their vessels long before the Roman mole or the Roman fleet had an existence. In fact, there appear no good grounds for assigning to the Cæno of Dionysius any other locality than that of the modern harbour of Porto d'Anzio. We have already stated that Antium was situated on the high ground above the present village, and hence the city and the port would naturally be mentioned as 2 distinct localities. The whole coast between Porto d'Anzio and Nettuno is covered with ruins of Roman villas. The first object that attracts attention at Nettuno is the fortress built by Alexander VI., and restored by Urban VIII. and Alexander VII. It is greatly dilapidated, and is only tenanted by a few soldiers employed in the coast-guard service. The town, with the territory, belongs to the Borghese family, who purchased it in 1831 from the government for 400,000 scudi. It contains a few antiquities, fragments of columns and capitals, the remains probably of the Temple of Neptune, from which it derived its name. The traveller will be more

### ASTURA,

7 m. from Nettuno, from which the road proceeds along the sea-coast. After leaving Nettuno we cross a stream supposed to be the Loracina of Livy; and beyond it another branch of the same torrent called the Rio di S. Rocco. Beyond this we see numerous ruins of Roman villas and baths, which continue all the way to Astura, on the extremity of a peninsula, to which the ancients gave the name of Insula Asturæ. A lofty tower, visible from all parts of the coast, stands upon its highest point, and is built on the ruins of an ancient edifice supposed with some probability to be the villa of Cicero. He describes it in his letters to Atticus as situated in the sea: *Est hic quidem locus amœnus, et in mari ipso, qui et Antio et Cîrcæis aspici possit.* The illustrious orator embarked here when he fled from the proscription of the triumvirate. The island of Astura, as early as the 12th century, was a stronghold of the Frangipani family, from whom it passed successively to the Caetanis, Contis, Orsinis, and Colonnas. The tower, built in the 15th century, includes within its walls the vaults of the Frangipani fortress, the melancholy scene of an act of treachery which has rendered the name of that family infamous in Italian history. In 1268, after the battle of Tagliacozzo, the young Conradin, the last of the house of Hohenstaufen,

took refuge here. Jacopo Frangipani, who was then lord of Astura, seized the royal fugitive and betrayed him into the hands of Charles d'Anjou, by whom he was barbarously executed in the Piazza del Mercato at Naples.

Close to Astura is the stream of the same name, mentioned by Pliny; and below the tower are the remains of the ancient mole, constructed, like that of Antium, upon open arches. 4 m. beyond Astura is the Torre di Foce Verde, from which extends parallel to the coast, and only separated from it by a narrow strip of sanddunes, the lake of Fogliano, communicating with the sea at the tower of the same name, and celebrated for its extensive fisheries. This lake, nearly 12 m. long, is succeeded by another, the Lake of Caprolace, and 4 m. farther by a third, the Lago di S. Paolo, which extends to the base of the Circæan promontory, where it communicates with the sea at Torre Paola, the site of the ancient Portus Circæus. From Torre Paola the path follows the N. base of the Circæan promontory for 5 m. to Torre Otevola, from which it runs along the shore, crossing the Fiume Sisto and the Portatore, the latter the outfall of the Ufens and Amasenus, before reaching Terracina. Travellers who intend to proceed southward will probably be indisposed to traverse the succession of sandy dunes and pestilent swamps which spread between the sea and the forests of the Pontine marshes along a coast-line of 24 m.: they may therefore embark at Astura for Terracina, visiting the Circæan promontory on their way. For a description of that classical headland, and of Terracina, see the *Handbook for Southern Italy*, Route 140.

#### EXCURSION TO THE ETRUSCAN CITIES OF CÆRE, TARQUINII, VULCI, TUSCANIA, &c.

We shall conclude our account of the environs of Rome with a sketch of a series of excursions to the sites of those cities of ancient Etruria which have not been noticed in the *Handbook of Central Italy* (See Rte. 101). Civita Vecchia may be considered the central point for the traveller during these excursions. We have reserved our account of these sites for this place, because it seldom happens that travellers, on arriving at that port, and particularly if they are about to visit Rome for the first time, are prepared to make so long a digression from their route. They would also, in many instances, enter upon the tour without that preliminary information so necessary to appreciate the antiquities. A visit to the Museo Gregoriano, to the Museo Campana, and to the other Etruscan collections in the capital, will prepare the tourist for this excursion more completely than any descriptions in books, and render the journey much more interesting.

The tourist who has explored the country from Florence to Rome by Siena (Routes 101 and 106) will have visited Volterra, one of the most interesting Etruscan cities in Central Italy; and he may have made an excursion from Viterbo to the cavern-sepulchres of Castel d'Asso, Norchia, and Bieda, and have explored the sites of Sutri and of Veii on the same route. On the road from Florence by Perugia he will have had an opportunity of examining the walls of Cortona, the Etruscan remains at Perugia, and the ruins of the fortified city of Falerii near Civita Castellana. If he has traversed the central road from Perugia to Montefiascone by Città della Pieve and Orvieto, he will have examined the remains at Chiusi, the capital of Porsenna. These cities are better known and more accessible than those we are about to describe, but they are not more interesting

or instructive. The sites which may be made the object of an excursion from Rome are *Cære* and *Pyrgos*, lying near the road to Civita Vecchia; and those situated between Civita Vecchia and Viterbo, viz. *Turquinnii*, *Vulci*, *Tuscania*, &c. If the traveller should not have visited Viterbo, he can do so on his return to Rome, exploring Bieda, Norchia, Castel d'Asso, Sutri, and Veii. As many of these places have no inns, the traveller should endeavour to furnish himself with introductions at Rome either to the resident proprietors, or to the learned ecclesiastics who have laboured in illustrating their respective localities, and are always ready to extend their assistance to strangers. It is scarcely less necessary to carry a small stock of provisions, particularly if he intends to make any digressions from the more frequented roads. Those persons who have either not had time or opportunity to study the Etruscan collections at Rome will derive every information from Mr. Dennis's 'Cities and Cemeteries of Etruria,' which is a real Handbook to ancient Etruria; and from Canina's 'Etruria Maritima nella dizione Pontificia,' in folio, which, although too bulky to carry, ought to be consulted before setting out on this interesting excursion. Mrs. Hamilton Gray's 'Tour to the Sepulchres of Etruria' will also convey useful information on a region to which she first called attention of English travellers in recent times. The two first works contain valuable maps and plans which add greatly to their utility.

The road from Rome to Civita Vecchia is described under Rte. 100 in the *Handbook of Central Italy*. Those who are disposed to linger by the way can make Cervetri, Palo, or Civita Vecchia the resting-place for the first night: it is, however, possible to proceed from Rome to Corneto in a summer's day without sleeping at Civita Vecchia. The first Etruscan antiquities which occur are at *Monterone*, a mile before reaching Palo, where some remarkable tumuli, opened in 1838 by the late duchess of Sermoneta, may be examined: they have been noticed in our

description of the road from Civita Vecchia to Rome (Rte. 100).

#### CERVETRI

(AGYLLA, CÆRE), 27 m. from Rome.

[The best mode of visiting Cervetri, and which can be done in a day from Rome, will be, with post-horses and a light carriage, changing at Castel di Guido and Palo; in this way Cervetri may be reached in 4 hours; 3 more will suffice to visit much that is worth seeing, so that the traveller can perform the whole excursion in 12 hours. Persons coming from Civita Vecchia will proceed from St. Severa to Cervetri, and from thence to Rome by Palo. In both cases the distance of Cervetri from the post-road will not exceed 3 m. On arriving at Cervetri it will be well to procure horses or donkeys, or, what will be still better, to write a few days beforehand to *Passiegieri*, the local guide, to be in attendance with them. The best mode of seeing everything will be to commence with the *Regulini-Galassi* tomb (No. 10), and proceed from thence to that of *Campana* (No. 11), to return from there to the town, and go afterwards to the *Banditaccia*.]

(*Inn*: the house of *Pacifico Rosati*, a vetturino, clean, and obliging people; but travellers had better carry their own provisions. The best guide to the tombs is *Flavio Passiegieri*, a tobacconist in the Piazza, who keeps the keys of the locked tombs; there is a less intelligent one, *Romualdo Flammi*, should the other be out of the way, as he frequently is.) The road to Cervetri turns off from the post-road 3 m. beyond Palo, about  $\frac{1}{4}$  m. after crossing the *Vaccinia* stream, and is practicable for light carriages. Cervetri is the representative of a city whose antiquity carries us even beyond the Etruscans, to a period more than 13 centuries anterior to our era. It is the *Agylla* of the *Pelasgi* and the *Cære* of the Etruscans, and is cele-

brated as the capital of Mezentius when Æneas arrived in Italy. In regard to its ancient names, Herodotus, and the Greek writers before the Augustan age, call it Agylla, and the Latin Cære, except when the poets introduce the more ancient name for the sake of the metre. The Agylla of the Greeks was founded by the Pelasgi in conjunction with the aborigines, if it had not been previously founded by the Siculi. Dionysius mentions it as one of the chief cities of Etruria in the time of Tarquinius Priscus, and says that it changed its name when subdued by the Etruscans. Strabo, however, tells us (lib. v. c. ii.) that the new name was derived from the salutation *χαῖρε*, with which the Lydians on their invasion were hailed from the walls by the Pelasgi. From its wealth and importance it became one of the 12 cities of the Etruscan League; and Strabo mentions it as the only city of Etruria whose inhabitants abstained from piracy from a strong sense of justice. When Rome was invaded by the Gauls, Cære afforded an asylum to the vestal virgins, who were sent there for safety with the perpetual fire; and it is supposed that the Romans were first initiated in the mysteries of the Etruscan worship by the priests of Cære, a circumstance from which the antiquaries derive the etymology of the word ceremony (*cæremonia*). In the time of Augustus the town had lost nearly all its importance; and Strabo says that in his day it had preserved scarcely any vestige of its ancient splendour. It appears, however, from inscriptions, and especially from a remarkable one preserved in the Museum at Naples, that Cære obtained a great celebrity in the time of Trajan for its mineral waters, called the *Aquæ Cæretanæ*: they are still frequented under the name of the *Bagni di Sasso*, about 4 m. W. of the modern Cervetri. In the middle ages the town was the seat of a bishopric as late as the 11th century, when it had considerably declined. It appears to have remained in comparative obscurity until the beginning of the 13th, when the new settlement of *Cære Nuovo* was

founded, and the name of *Cerveteri* (*Cære Vetus*) was applied to the ancient locality. At this time it belonged to the Bonaventura or Venturini family, from whom it passed to the Orsinis. It was sold by them in 1674 to the Ruspoli family, in whose possession it still remains. The description of Virgil, who tells us that Mezentius led 1000 men from it to the assistance of Turnus, is still applicable to the locality:—

“Haud procul hinc saxo incolitur fundata  
vetusto  
Urbs Agyllinæ sedes; ubi Lydia quondam  
Gens, bello præclara, jugis insedit Etruscis.  
Hanc multos florentem annos rex deinde  
superbo  
Imperio sævis tenuit Mezentius armis.”

Æn. viii. 478.

It stands on a long strip of table-land, surrounded on all sides, except towards the W., by precipices which are not less in some places than 50 feet in height. On the western side an artificial cutting completed the natural strength of its position. The modern village is supposed to occupy the site of the ancient Acropolis: it is a poor place of 210 Inhab., with a Gothic gate, remains of several towers of a mediæval castle, and a large palace belonging to the Ruspoli family, whose eldest son takes the title of prince of Cervetri. The city of ancient Cære was not less than 4 or 5 m. in circuit, and covered the whole table-land to the E. of the point on which Cervetri is built, between Monte Abetone and the hill of the Necropolis. The Venturinis and Orsinis surrounded it with fortifications, of large blocks of tufa taken from the ancient walls, which are of rectangular masonry; some rare remains of these latter are still visible on the western side of the hill opposite the Necropolis. The 8 gates may be traced, with 2 roads leading to them; one paved in the direction of Veii, the other to Pyrgos, the port of Cære, the modern Santa Severa. The hill of the Necropolis, now called *La Banditaccia*, is separated from the town by a deep ravine and a small stream called the *Ruscello della Madonna de' Caneti*; its surface is excavated into pits and caverns; and in its cliffs are ranges of tombs. There are no



architectural façades to the tombs, but several of those on the Banditaccia are surmounted by tumuli or pyramids, the base of which generally consists of a circular sculptured portion, cut out in the solid tufa of the hill, beneath which are the sepulchral chambers, varied in style and form, to which a long passage gradually descending from the surface leads. In 1829 the attention of antiquaries was directed to the sepulchres of this Necropolis, by the number of curious remains which were brought to light by the researches of Monsignore Regolini, the archpriest of the town, and by General Galassi. The remarkable tomb which bears their joint names, and which will be noticed presently, was discovered in 1836; several others of very great, and in some respects unique, interest, were opened in 1845, and a still larger number in 1846. We shall briefly notice the most remarkable, referring for greater details to Mr. Dennis' work, describing more in detail those discovered since that gentleman's visit to Cervetri, beginning with those on the hill of the Banditaccia:—1. The first is a large square one with a flat roof, supported by 2 square pillars, and rows of niches for bodies both in the walls and in the benches which surround them. 2. A tomb of 2 chambers, communicating with each other by a small door, and remarkable for an arm-chair cut out of the rock, by the side of one of the sepulchral couches. It is sometimes called, from this circumstance, the *Grotta della Sedia*, though there are other tombs which have an equal right to the name. 3. Tomb called the *Grotta delle Sedie e Scudi*, from containing 2 arm-chairs and footstools carved out of the rock, and 2 shields in relief on the wall above them. The form of this tomb is precisely that of an ancient house, consisting of a vestibule and 5 chambers. 4. *Grotta del Triclinio*, discovered by Marchese Campana in 1846, a single chamber, with a broad bench of rock for the dead. It contains bas-reliefs of a wild boar and a panther, and its walls are painted with representations of a banqueting scene, which have so greatly suffered

from damp as to be now nearly effaced. The few heads which are still visible are very beautiful, and Greek in their character. 5. A tomb of great antiquity, with rude paintings of men and parti-coloured animals, stags, lions, rams, &c. 6. A tomb with painted couches, containing 3 large sarcophagi of white marble; one of them in the form of a house or temple, with tiled roof, and the other 2 having on their lids recumbent figures, with lions and sphinxes at the corners; the drapery of the figures and the style of execution show an antiquity perhaps more remote than the Etruscans. These urns contained human corpses; the recumbent figures on both are of men, each lying on his side and crowned with a wreath of flowers: these being in statuary marble instead of alabaster, as once supposed, is remarkable. 7. A tomb divided into 3 portions by fluted pillars with richly carved capitals; at the end of the central portion is a deep recess approached by a flight of steps, in which is a sepulchral couch cut into the rock, with cushions at its head. 8. *Tomb of the Tarquins*, discovered in 1846, a sepulchre of 2 chambers; the outer leading by a flight of steps to the second and larger one, called by the peasantry, from the number of the inscriptions, the "*Grotta delle Iscrizioni*." This chamber is 35 feet square, with 2 square pillars in the centre, and is surrounded by double benches. The upper portions of its walls are hollowed into oblong niches for the dead. On different parts of the walls and benches the name of Tarquin, or TARCHNAS, occurs nearly 40 times, thus confirming the Etruscan origin of that celebrated family. In consequence of the roof having lately fallen in, it is now impossible to enter this interesting excavation. 9. *Tomb of the Bas-reliefs*. This is now, perhaps, the most interesting about Cervetri, and was discovered in 1850 by Campana, at the N.E. extremity of the Banditaccia; like all the other sepulchres of this locality, it is entered by a flight of steps descending between walls of massive masonry, consisting of large blocks of volcanic tufa. The sepul-

chral chamber is square, having 3 niches on each side, except on that by which we enter, where there are only two, one on each side of the door; the roof is finely divided into 4 compartments, terminating in an obtuse angle, as in some Gothic vaults, and supported by 2 square pilasters, the whole cut out in the tufa; the 4 sides of these pillars being covered with bas-reliefs representing sacrificial instruments, hatchets, knives, daggers, *skewers* bound together, long Etruscan trumpets or *pittuci*, the singular twisted rods seen in the processions on the Etruscan paintings of Corneto; a warrior's travelling-bag, very like a modern one, with a small shield attached to it; a double-hinged door-post, a bronze vessel resembling a Chinese gong, a club attached to a cord similar to the weapon used by the Roman butchers of the present day in killing cattle, a tally of circular dies on their string, a cat playing with a mouse, and a dog with a lizard, Etruscan vases sculptured in relief as hung on nails, &c.: the whole evidently intended to represent objects belonging to the dead, instead of the objects themselves being left. Over the door are two short-horned bulls' heads, with wreaths, and on either side a flat dish, exactly the shape of those used by the Italian butchers in carrying meat to their customers; and on the jambs of the door fine circular Etruscan trumpets. On the lateral niches lay the bodies of the dead, the heads reposing on a stone pillow, the rich painting still remaining; on each were found the bronze armour and helmet of the deceased; above were the names between two caps in relief, painted red. In the centre and back of the chamber is a couch, on which lay two corpses, with a singular bas-relief beneath of Cerberus, with a small figure holding a serpent on one side, and above two busts of male bearded figures, unfortunately now mutilated. All these curious bas-reliefs, so correct in their delineation of the objects intended to be represented, are partly cut out of the tufa in which the chamber is excavated, and partly in stucco; they were all painted, several still retaining their colours. Upon

[Rome.]

one of the square pillars supporting the roof is an oblong space resembling a picture-frame, on which probably was an inscription. The floor has oblong compartments beneath the large sepulchral niches in which bodies were laid, and in the centre a deeper floor. The door is of the Egyptian form, wide below and narrowing to the lintel. When the tomb was opened skeletons of warriors were found in all the niches covered with their armour, which has been removed to the Campana Museum, and over each the name of MATVNAS, engraved in the Etruscan character, probably that of the family to which this most interesting hypogeum belonged. 10. *The Regolini-Galassi Tomb*, discovered in 1836 by the Prelate and General whose names it bears; it is situated in a field, at a short distance on the rt. of the road from Palo, before entering the town, and is supposed to have been originally surmounted by an immense mound, the base of which was surrounded by a wall with sepulchral chambers for persons of inferior rank. It is a narrow chamber, 60 feet long, with sides and roof vaulted in the form of a pointed arch with an horizontal lintel or top, and so formed by gradually hewing away the horizontal courses of rock to a smooth surface, as we see at Arpino and other Pelasgic cities, thus proving an antiquity prior to the introduction of the circular arch. This long vaulted chamber is divided into 2 portions by a wall with a doorway of the same form. In the outer one were found a bronze bier; a 4-wheeled car of bronze, supposed to have been the funereal one; a small bronze tray on 4 wheels, considered to be an incense-burner; an iron altar on a tripod; several bronze shields, beautifully embossed; some arrows; 2 caldrons on tripods; several articles of funeral furniture, suspended from a recess in the roof by bronze nails; and numerous earthenware figures, the Lares of the deceased. On the door-posts of the inner chamber hung vessels of silver; from the vault and sides of the entrance were suspended bronze vessels, some bearing the name of "Larthia;" and on the

floor, without bier or sarcophagus, lay the most marvellous collection of gold ornaments discovered in a single tomb in modern times, and evidently occupying the spots where they had fallen when the body they once adorned had crumbled to dust. The richness and abundance of these beautiful specimens of gold ornaments have suggested the probability that the occupant of the chamber was a person of high rank. All the jewellery, bronzes, vases, &c., discovered in this tomb have been removed to Rome, and now form the most interesting objects in the Gregorian Museum of the Vatican. There is, therefore, nothing remaining for the traveller to examine but the remarkable architecture of the chambers. The discovery of this tomb has led to a great deal of antiquarian speculation: Canina considers that it is at least 3000 years old, or about coeval with the Trojan war; and that, like the circular tombs at Tarquinii and the Cucumella at Vulci, it was erected in honour of a chief slain in battle. 11. About a mile from this tomb, on the southern side of Monte Abetone, which is supposed to be the site of the Grove of Sylvanus, celebrated by Virgil, is a very interesting tomb, opened by Marquis Campana in 1850, and kept under lock and key, in order to preserve its furniture and fittings exactly as they were discovered. The sepulchral chamber is divided in 3 compartments by pilasters: on the roof of the first is the singular fanlight ornament which always indicates a high antiquity; in the second are 2 sepulchral couches in the solid rock, on which still lie the skulls of their 2 occupants, and the black dust into which the bodies have crumbled: some earthen pans and jars complete the furniture; in the third, on a bench of rock, are several vases of various sizes. The walls are covered with stucco reliefs, warlike implements, and others used in sacrificial ceremonies. 12. A mile from this tomb, in a spot difficult of access, is another surmounted by a tumulus, and reached by a passage formed by converging blocks of stone.

It contains in one of its chambers an arm-chair and foot-stool, cut out of the rock; and in the other was found the skeleton of a horse. 13. Near at hand is another tomb, also covered by a tumulus, called the *Grotta Torlonia*. It is approached by a long passage in the hill-side, terminating in a chamber with pilasters of Greek character; beneath this is the sepulchral vault, which is entered by a flight of steps. Like many of the other sepulchres we have described, it is divided into 3 compartments, which contained no less than 54 sepulchral couches. Though it had evidently been plundered in past ages, even of its vases, the bodies of the dead, when it was opened a few years back, were found reposing on these couches, but they soon crumbled into dust under exposure to the atmosphere.

*Cere Nuovo*, a hamlet of 70 souls, is picturesquely situated on a hill of tufa, 3 m. E. of Cervetri. It was founded, as we have remarked above, in the 13th century. In the contests of the Roman barons it was a place of some strength, and was for a brief period subject to Cola di Rienzo. In the 15th century it belonged to the Orsinis of Anguillara, who built there a new fortress in 1470. It afterwards passed to the Cesis, Borromeos, and Odescalchis. It has also some tombs in its vicinity, but they contain nothing to call for a detailed description.

The site of *Pyrgos*, the ancient port and arsenal of Cære, is placed by the antiquaries at Santa Severa, upon the coast, and on the l. of the post-road to Civita Vecchia. (See *Handbook of Central Italy*, Rte. 100.)

## CORNETO (TARQUINII),

12 miles from Civita Vecchia. (The Casa Moirano at Corneto is clean, and affords very tolerable quarters. The Palazzaccio, formerly very dirty, is said to be improved; it was formerly the palace of Card. Vitelleschi, and will be hereafter noticed for its architecture.) The road, which is generally in good order, follows the coast-line for about 2 m., and then strikes more inland. The country it traverses is chiefly covered with myrtles and lentiscus. The road crosses the Mignone little more than midway between the 2 towns, and proceeds almost in a straight line to Corneto. On the coast, on the l. hand, between the mouths of the Mignone and the Marta, is Porto Clementino, the high tower near which is a conspicuous object. The wooded hills on the rt. of the road abound in wild boars, which afford excellent sport during the winter.

## CORNETO,

an episcopal city of about 4000 Inhab., rose in the middle ages from the ruins of the Etruscan Tarquinii, whose site is about  $1\frac{1}{2}$  m. from it. It was made a city by Eugenius IV. in 1432, and is surrounded by picturesque battlemented walls and towers, which belong probably to a still earlier period. The first bishop of Tarquinii was Apulejus, A.D. 465, but after the death of the fourth occupant the see was transferred to Corneto, which must therefore have been a place of some consequence before the close of the 6th century. It was remarkable during the struggles of the Guelphs and Ghibelines for its attachment to the popes, and was the place near

which Gregory XI. landed when he brought back the Holy See from Avignon to Rome. The city stands on a hill overlooking the Mediterranean, and from all parts of the coast it is a picturesque and imposing object. The old Gothic cathedral of the 9th century, called S. Maria di Castello, was so seriously injured by lightning in 1810 that it is now abandoned: it is remarkable for its dome, and for a doorway with a round arch formerly covered with mosaics, on each side of which are some Latin inscriptions, recording the names of the bishops of Tarquinii, prior to the change of diocese. In the aisle, forming a step, is a marble slab, inscribed with the words "Larth. Velchas Thuicesu," in Etruscan characters. The lofty tower is still surmounted by one of the 4 statues of horses which were found among the ruins of Tarquinii, and placed at the angles of the campanile. The other 3 were struck down by lightning when the cathedral was injured in 1810. Many of the houses and churches of Corneto are ornamented with marbles and columns from the ancient city, and are at the same time interesting as affording good examples of Italian Gothic. The large palace of Cardinal Vitelleschi, now the inn called the Palazzaccio, presents fine and characteristic details of the domestic Gothic of the 15th century. The Palazzo Comunale contains some frescoes illustrative of the history of Corneto, among which is one tracing the origin of the city to the ancient Corytus, an assumption of antiquity to which Corneto has no kind of pretension. Among the private palaces may be mentioned the P. Bruschi, with its charming gardens and antiques liberally thrown open to the inhabitants; the P. Falzacappa, containing a small museum of antiques found among the ruins in the neighbourhood; and the collections of Cav. Manzi, most of which are, we believe, for sale. The ch. of one of the convents of nuns contained the remains of the mother of Napoleon, and Cardinal Fesch, who died at Rome, until they were removed to Ajaccio, in Corsica, a few years since.

The site of *Tarquini* is about  $1\frac{1}{2}$  m. from the modern city, by a road practicable only on foot or horseback. It occupies a flat table-land still called *Turchina*, and is surrounded by precipices throughout nearly its entire circuit. At the extremities of the hill were formerly two towers called *la Civitella* and *la Castellina*; on the site of the latter is a deserted convent. Nothing now remains of the ancient and once magnificent city but some foundations of walls at the highest part of the hill, built of parallelograms of soft stone, in the massive style of Etruscan masonry, and a tomb sunk in the rock beneath the surface like a cellar, and affording an unique exception to the Etruscan custom of burying their dead beyond the city walls. The position of 6 gates may be recognised: from that on the S. side a paved road leads to *Monterozzi*, the ancient *Necropolis*. *Tarquini* was the religious, if not the political metropolis of ancient *Etruria*. It was founded nearly 1200 years before the Christian era by *Tarchon*, who assisted *Aeneas* against *Turnus*. *Demaratus* of *Corinth*, who settled here about B.C. 658, introduced many of the arts and customs of Greece, and married a lady of the city. His eldest son, a *Lucumo* or prince, at the suggestion of his wife *Tanaquil*, when he migrated to Rome, assumed the name of *Tarquinius Priscus*. The fact is interesting, not only in reference to the early history of Rome, but because the names of *Lucumo* and *Tanaquil* are of frequent occurrence in inscriptions found among the sepulchres.

A deep and broad valley separates the rocky hill of *Turchina* from that of *Monterozzi*, the ancient *Necropolis*. This hill is one of the most instructive sites of *Etruria*. Its surface is covered with an extraordinary collection of tumuli, amounting to many hundreds, exclusive of the painted tombs, which are invariably sunk beneath the surface. A few years ago the tumuli were comparatively perfect, but they have now mostly disappeared, and the uneven surface presents only a number of shapeless mounds overgrown with shrubs, or the open

pits leading to the painted sepulchres. It is from these tombs that the Etruscan student has derived the greater part of his acquaintance with the religious customs, the games, and the costumes, of one of the most extraordinary nations of ancient Europe. The first discoveries were made here in the last centy., by Mr. Byres, an Englishman residing at Rome; and most of the objects discovered were sent to England, either to the British Museum or to private collections. The excavations were not pursued on a systematic plan, until *Lucien Buonaparte* purchased the principalities of *Canino* and *Musignano*, and gave an impulse to the work by his own interesting researches. The great discoverer about *Corneto* has been *Signor Avvolta*, who considers that the *Necropolis* extended over 16 square m., and conjectures, from the 2000 tombs which have been opened in recent years, that their total number could not have been less than 2,000,000. Of the tumuli on the surface of the *Monterozzi*, nearly all which are perfect enough to be examined appear to have had a circular base of masonry surmounted by a cone of earth. One of the most interesting now visible is known as the "*Mausoleo*," and is built of hewn blocks of travertine nearly 2 feet in length. The interior is worthy of examination on account of its vaulted roof terminating in a square head. Among these tumuli in 1823 *Signor Avvolta* discovered the virgin tomb which first directed the attention of European archaeologists to *Corneto*. On digging into the tumulus for stones to mend a road, he broke into the sepulchre of an Etruscan *Lucumo* or prince. "I beheld," he says, "a warrior stretched on a couch of rock, and in a few minutes I saw him vanish, as it were, under my eyes, for, as the atmosphere entered the sepulchre, the armour, thoroughly oxidised, crumbled away into most minute particles; so that in a short time scarcely a vestige of what I had seen was left on the couch. Such was my astonishment, that it were impossible to express the effect upon my mind produced by this sight; but I can safely assert that it was

the happiest moment of my life." Of the objects found in the tomb, the bronze lance and javelins were rusted into one mass; and the golden crown was so fragile that all but a small portion, which passed into the hands of Lord Kinnaird, perished on its way to Rome. It would be out of place in a work of this kind if we were to describe in detail the objects which have been discovered in the other tombs: most of them have passed into the great museums of Europe, or into private collections, and many have been already noticed in our account of the Etruscan museums at Rome. Even the tombs, if their names be not changed by the different ciceroni, are not always shown to travellers in the same order, so that the student must necessarily depend more upon the intelligence of his local cicerone than upon any descriptions in books. The principal painted tombs, however, are kept locked by order of government, and the custode who holds the keys, Agapito Aldanesi, in the Piazza Angelica, shows them to travellers in the following order. It is almost unnecessary to say that he who wishes to obtain more than a passing knowledge of the tombs must visit them with Mr. Dennis's volume in his hand.

I.—*Grotta della Querciola*, discovered in 1831, one of the largest and most magnificent of all the tombs of Tarquinii, although much injured by damp. The subjects of the paintings, which are quite Greek in their character, are a love-scene and banquet, with groups of dancers, horsemen, games, boar-hunts, &c. Copies of these paintings are preserved in the Gregorian Museum of the Vatican, and a coloured engraving of them is given in Mrs. Gray's work, though she has mistaken their meaning.

II.—*Grotta del Triclinio*, discovered in 1830, a fine chamber with a vaulted roof: it derives its name from the brilliant and lifelike paintings on the walls, in which several male and female figures are seen reclining on couches at a funeral banquet. The costumes and the arrangement of the tables, &c., form a valuable illustration of Etruscan manners. On one of the walls is a lively

representation of a dance, in which the arms and hands appear as if playing castanets. Copies of these paintings are also preserved in the Gregorian Museum, and in the Etruscan room of the British Museum.

III.—*Grotta del Morto*, discovered in 1832, a small tomb, remarkable for a painting representing a young girl and a lad laying out the dead body of an old man, while 2 men standing by appear to be manifesting their sorrow by frantic gestures. Over the woman's head is the name "Thanaucil," over the old man's is the name "Thanarsaia," and over the third man is the name "Enel." The costumes are rich and very interesting, and the whole scene, though perfectly simple in its character and Egyptian in style and execution, is extremely touching. The other paintings represent the funeral dances and other ceremonies. Copies of the principal subjects are preserved in the Gregorian Museum of the Vatican, and in the British Museum; and an engraving of them is found in Mrs. Gray's book, though the colouring is incorrectly given.

IV.—*Grotta del Tifone*, or *di Pompei*, discovered in 1832, one of the largest tombs, with a roof supported by a square pillar, bearing on 3 of its sides the figure of the typhon, or angel of death, from which it takes its name. The sides of the chamber have 3 ledges, one over the other, on which 8 sarcophagi still remain, with recumbent figures on the lids. Two of them are Roman with Latin inscriptions, supposed to be those of persons descended from the ancient Etruscan family of Pompus, the *stirps* probably of the Roman family of Pompeius. The typhon represented here is a winged figure, with extended arms, supporting a cornice with his hands, the lower extremities terminating in serpents. On the rt. wall is one of the most remarkable paintings at Tarquinii, a procession of souls with good and evil genii, the tallest figure being nearly 6 ft. in height, and all the others as large as life. This procession is almost the counterpart of one of the bas-reliefs at Norchia. The twisted rods which are so remarkable in those sculptures are here again seen

in the hands of many of the figures, thus evidently denoting their funeral import. Mrs. Gray has given a representation of this subject in her work, but it has nearly perished since her drawing was made. The evil genius, or the Etruscan Charon, is black, with his head wreathed with serpents; he holds an enormous hammer in one hand, and the other, which terminates in a claw, is fastened on the shoulder of a youth: a female figure, still bearing marks of great beauty, and evidently representing the spirit of the deceased, follows, attended by another evil genius with a serpent twined around his head. Over the head of the youth are inscribed the words, "Laris Pumpus Arnthal Clan Cechase," or Lars Pompeius, the son of Aruns. V.—*Grotta del Cardinale*, first discovered in 1699, re-discovered in 1760 by our countryman Mr. Byres, reopened in 1780 by Cardinal Garampi, and made known by Micali in 1808. This tomb is the largest known; it consists of a single chamber, 54 ft. on each side, with a roof supported on 4 square pillars, ornamented with medallions. It appears to have been left unfinished; the outlines of the figures on the walls may still be traced, but the colours have disappeared. The most interesting groups are those on the frieze, representing the good and evil spirits in the act of drawing in a car the soul of a deceased person to judgment: they are engraved in Mrs. Gray's book; and Mr. Byres's drawings of them, made when they were almost in their original condition, were published in London by Messrs. Colnaghi in 1842, under the title of "Hypogæi." The evil genii are painted black, with their hair standing on end, and with black buskins; most of them carry hammers in their hands. This painting is extremely curious, and it is much to be regretted that it has been seriously damaged of late years. VI.—*Grotta delle Bighe*, discovered in 1827 by Baron Stackelberg, a single chamber, with a vaulted roof, painted white, black, red, and blue, with ivy-wreaths: over the door are panthers and geese. The walls are covered with paintings in the purest style of Greek art, arranged in

2 compartments. On the lower one, on the rt. wall, is a group of dancers; in the upper one are seen the bigæ, or two-horse chariots, making preparations for a race. On the l. wall, in the lower compartment, is another group of dancers; in the upper one are various gymnastic sports, gladiators preparing for the contest, and serpent charmers. On the wall, opposite the door, the lower division has a representation of the funeral banquet, with figures crowned with myrtle; above is another series of games, wrestling, leaping, &c., all highly curious as studies of costume and manners. Copies of these pictures are preserved in the Gregorian Museum of the Vatican and in the British Museum. VII.—*Grotta del Mare*, a small tomb of 2 chambers, with 4 sea-horses on the pediment of the outer one, 2 on each side of a large shell. VIII.—*Grotta del Barone*, or *Grotta Kestner*, discovered by Baron Stackelberg and Chev. Kestner in 1827; remarkable for some very brilliant and interesting paintings of horsemen preparing for the race, and of the competitors receiving chaplets as their prizes from a female; the whole designed and executed in a style more resembling the Egyptian or the archaic Greek than any other examples at Tarquinii. Over the door are some sea-horses and dolphins. IX.—*Grotta Francesca*, or the *Grotta Giustiniani*, discovered by Chev. Kestner in 1833, once covered with brilliant paintings, representing the sports and dances observed at the Etruscan funerals; but they are gradually disappearing under the effects of damp and exposure to the atmosphere. Among the figures still visible are a dancing girl of uncommon grace and elegance of action, with a costume perfectly modern in its character; and 2 others, of lifelike attitude, playing the castanets and the double pipes. X.—*Grotta della Scrofa Nera*, the most inaccessible of the group here described, so called from a painting representing with singular spirit and freedom the hunt of a black wild sow by two huntsmen and several dogs. Below the pediment containing this hunt is the representation of a banquet which is continued along the adjoining wall. Most of the

figures are obliterated or imperfect; but enough remains, both of them and of the furniture of the apartment, to show that the paintings belong to a period of Etruscan art when the Egyptian style had been discarded for the freer and more flowing outline of the Greek. XI.—*Grotta delle Iscrizioni*, discovered in 1827, one of the most interesting of the series: over the door are 2 panthers, and in each angle of the pediment is a recumbent fawn with a goose at his feet. In the opposite pediment are 2 lions, 2 deer, and 2 panthers, all parti-coloured. On the rt. of the entrance is a group of 2 figures, one representing an old man holding a forked rod like a gridiron, the other a boy about to lay a fish upon a low stool, or altar, as it is considered by those who suppose the old man to be the god of chastity, and the whole scene to represent a sacrifice to him. On the l. wall are 2 men playing at dice at a hollow table, 2 men boxing with the cestus, and 2 wrestlers. A false door in the wall separates these from a procession of 4 horsemen and numerous attendants on foot, with dogs, &c., who appear to have just returned from a race; the forms of the horses surpass anything ever imagined by a modern horse-breeder. A bacchic dance fills the next space, with dancers and numerous attendants bearing vases and wine-jugs; and beyond the second false door the space is occupied by a bearded figure, attended by a slave bearing boughs of trees in his hand. These paintings, by their hard outline and exaggerated details, bear evidence of their high antiquity, and are probably the oldest which are now accessible in this locality. Almost all the figures are naked or nearly so, and almost every one of them bears an inscription; but although the letters are still legible, the meaning of the words is either altogether unknown, or a matter of conjecture. Copies of the paintings are preserved in the Gregorian Museum, and in the Bronze room of the British Museum.

About a mile from Corneto, a little on the rt. of the road to Viterbo, is a most interesting tomb, called La

Mercareccia, cut out of the rock, and originally decorated with pilasters and friezes, with figures of lions, bears, sphinxes, and human victims. The interior of the outer chamber of this tomb, which shows that it was the last home of some Etruscan great man, was covered with bas-reliefs representing on the frieze combats of wild beasts, and on the wall below figures of men and horses nearly as large as life. This very interesting example of the internal sculptures of Etruscan sepulchres has been unfortunately allowed to fall into ruin: and the principal figures have been so much injured by the shepherds who for years have used the tomb as a sheepfold, that most of the figures are obliterated. The drawings of our countryman Mr. Byres have however preserved to us the outlines of these sculptures, and of the paintings which covered the walls of the inner chamber. The roof terminates in a perpendicular shaft 20 feet deep, which communicates with the plain above, and originally formed, no doubt, one of the entrances to it.

In the neighbouring cliffs are several caverns of enormous size, their roofs supported by huge pillars hewn out of the rock. Whether these excavations were used as cavern temples by the Etruscans, or were merely quarries from which they derived the stone for the building of Tarquinii, they are curious and well deserving of a visit.

*Gravisca*, the port of Tarquinii, situated at the mouth of the Marta; the site is still marked by some remains of massive masonry.

The roads leading from Corneto to Ponte della Badia, the site of Vulci, and to Toscanella, the ancient Tuscania, are practicable only for light carriages; so that in this, as in many other excursions in the neighbourhood of Rome, the traveller who visits the district on horseback will be much less impeded than those who are encumbered with a carriage unsuited to the roads of the country. Those who cannot ride had better provide themselves with a



light gig or *carritella* at Civita Vecchia.

There is now a very good road from Corneto to Bracciano, passing near La Tolfa, which will enable the tourist to return to the capital by a different route, visiting several interesting sites on the way. The distance to Bracciano, where there is a very fair inn, is 22 m. Between Bracciano and Rome he can visit Galera, and may have time enough to see Veii, by making a diversion from La Storta (see p. 379).

#### PONTE DELLA BADIA (VULCI).

Travellers who visit Vulci had better make Montalto their head-quarters, where there is a Locanda (Cesarini's), although a very miserable affair, and as they will find no accommodation at the castle at the Ponte della Badia, which besides swarms with vermin, and Vulci is desolated by malaria after the middle of June. Canino is also dangerous from malaria during the summer months. At Montalto they must also supply themselves with provisions, as none are to be obtained elsewhere. Vulci is 18 m. N.W. of Corneto. The road follows that from Civita Vecchia to Leghorn (described in Rte. 99 of *Handbook of Central Italy*) as far as Montalto, when a branch road of 6 or 7 m., practicable for light carriages, strikes inland along the valley of the Fiora to the Ponte della Badia, and the castle which adjoins it. This castle, a fortress of the middle ages, with towers and battlements, forms a picturesque object as it is approached. It is situated on a precipice above the l. bank of the Fiora, which is still spanned by the magnificent bridge, partly Etruscan and partly Roman, from which it derives its name. It is now garrisoned by a few soldiers and custom-house officers, being one

of the frontier stations of the Papal States. The bridge, which seems to form part of the fortress, spans the ravine with a colossal arch, about 115 feet above the river. The piers of the bridge are built of masses of red tufa, without cement, and are evidently Etruscan; the masonry which encases them, and the travertine arch above, are as clearly Roman; so that we may at once regard the bridge as a Roman work on Etruscan piers. The width of the bridge is 10 feet, and the parapets are so high as to shut out the prospect on all sides: in one of these parapets is a channel which served for the passage of an aqueduct, the waters of which, in ages long gone by, oozed through the masonry and formed enormous masses of stalactites, which still overhang the side of the bridge above the smaller arch on the rt. bank. Beyond the bridge, a plateau of 2 m. in circuit, but elevated above the rt. bank of the Fiora, was the site of ancient Vulci, a city destroyed by Titus Coruncanus after the fall of Tarquinius; it is still known as the Piano di Volci or di Voce: scarcely any ancient remains are now visible, and of those there are very few fragments which are not Roman, and some of as late a date as the time of Constantine. The Necropolis of Vulci occupied the table-land on both banks of the Fiora; that on the l. is supposed to have been connected with the city by one or more bridges, but the remains of one only are visible, at a spot called "Il Pelago." The first excavations were made here in 1828, and in the course of a few months Lucien Buonaparte brought to light, within a space of about 4 acres, no less than 2000 vases and numerous other Etruscan specimens. The brothers Campanari, and others who had land in the neighbourhood, soon joined in the search, and from that time Vulci has been an inexhaustible mine of Etruscan art, contributing wealth to the proprietors, and enriching the museums of London, Paris, St. Petersburg, Munich, and Berlin. The tombs at Vulci

are, with one exception, beneath the surface of the soil. So great has been the mercenary character of the excavators that scarcely a tomb has been opened for years which has not been filled up with earth as soon as it had been rifled of its contents, and, when those contents have not appeared to the excavator to possess a money value, they have been wantonly destroyed. It is, therefore, hardly surprising that there is only one tomb now accessible in the Necropolis on the side of the Ponte della Badia, the "Grotta del Sole e della Luna," a very curious one of 8 chambers, with moulded ceilings and panels on the walls, all cut in the rock. Near this was situated the only painted tomb ever discovered at Vulci, now entirely destroyed, but the paintings of which are fortunately preserved by copies in the British Museum, and in the Museo Gregoriano of the Vatican. Not far from this was the tumulus opened by Campanari in 1835, and in which he found the skeleton of a warrior with his helmet on his head, his ring on his finger, and his bronze shield still hanging beside him on the wall. An adjoining chamber, in which were found some beautiful vases, was evidently the tomb of the warrior's wife. In another near this was found the skeleton of a child surrounded by its toys. In the Necropolis on the other side or E. of the river more than 6000 tombs have been opened, and yet there is hardly one which has been left open. In the middle of the plain, however, is the remarkable tumulus called "La Cucumella," 50 feet high, and about 600 feet in circumference, which was opened by Lucien Buonaparte in 1829, when the mound was encircled by a wall of masonry. Above this wall were discovered some small sepulchral chambers, and in the centre of the mound were found 2 towers about 40 feet high, one square, the other circular, having several sphinxes on their summits, while, at their base, a long passage guarded by sphinxes led to 2 small chambers of massive masonry, containing nothing more than some fragments of bronze

and gold, and bearing evident proofs that they had been rifled already. Near this tumulus is a small low one called La Rotonda, walled round with a single course of stone, in which some very beautiful vases were discovered; and further on is another called the Cucumelletta, which was opened by Lucien Buonaparte in 1832, and found to contain 5 chambers. At that part of the Necropolis of Vulci, westward of the Ponte Sodo, now called Polledrara, was found the extraordinary tomb, in which a bronze effigy of an Etruscan lady, and a marble effigy of another, with Egyptian vases and ostrich-eggs painted with Egyptian sphinxes, Egyptian alabaster figures, and ointment-pots in the form of Isis, a bone spoon, 2 bronze cars, and other objects of the highest interest, were discovered. After being long suspended, the excavations at Vulci were resumed in 1857 by Signor François and a society of antiquarians, when some curious and untouched sepulchres were discovered. One of these near the *Ponte Rotto* and the *Fiora* is remarkable: it is approached by a subterranean road and gallery 100 ft. long, opening into a vestibule containing graves of children. The principal sepulchral chamber opening out of this has a pyramidal roof: in it were found several sarcophagi, urns, &c.; but what is most remarkable is the frieze of the vestibule, which is elaborately painted with wild and domestic animals, in a purely Etruscan style, and with inscriptions in the same character. Several specimens of elaborately worked Etruscan jewellery were also found in this Hypogæum. Of the many thousands of beautiful vases which have been and are still daily brought to light at Vulci, every museum in Europe, both public and private, contains so many examples that it is unnecessary to particularize them further than to say that by far the greater part of them are of Greek workmanship, and many bear the same artists' names which are seen on the vases of Campania and Magna Græcia.

## MUSIGNANO.

In proceeding from Ponte della Badia to Toscanella, the traveller should pay a visit to this interesting château, once the favourite residence of Lucien Buonaparte. The château, formed out of a Franciscan convent, is a plain and unpretending building, and was formerly remarkable for its museum of antiquities found on the site of Vulci, and interesting as a specimen of an estate arranged with taste and farmed with great skill by a man of distinguished taste and acquirements. Of late years it has not been inhabited, and the beautiful gardens, laid out with great taste by the late dowager princess of Canino, are allowed to be overgrown with weeds and fall into decay. Musignano was purchased by Lucien Buonaparte in the pontificate of Pius VII., and constituted, with Canino, the joint principality from which he derived his title as a Roman prince; it now belongs to Prince Torlonia, by whom it was purchased on the return of the descendants of Lucien to France, in 1854.

The village of *Canino* is inhabited chiefly by the workmen engaged in the neighbouring iron-works, and presents no objects of interest beyond sepulchral excavations in the cliff on which it stands, the last traces of a city whose name has perished. There is a "Locanda" in the village, but it is both miserable and dirty. In the parish ch. is a monument by Pampaloni, of Florence, raised to Lucien Buonaparte by his children; he died at Viterbo, and, as well as his 2nd wife, is buried here.

Canino, Musignano, and Ponte della Badia may be visited without any kind of danger from malaria in the months of April, May, Nov., and Dec.

At a short distance from Canino

rises the mountain of the same name (1380 ft. above the sea), like an island in the midst of the great plain of the Fiora. Like Soracte, it is formed of secondary limestone, and the surrounding Maremma of volcanic dejections, similar in age and nature to those of the Roman Campagna. Physically and geologically, therefore, the peak which towers over the Fiora is in every respect similar to its more classical neighbour on the banks of the Tiber. An excursion to the summit will well repay the fatigue of an ascent. The panoramic view from it is very extensive. Near the S. base of the mountain are some ruins of baths and dwellings of the Roman period, probably belonging to a villa of the time of the early Cæsars.

## TOSCANELLA (TUSCANIA).

Toscanella is 15 m. from Vulci, 17 from Corneto, 16 from Montefiascone, 14 from Viterbo, and 18 from Vetralla. It has a population of 1726 Inhab. From Canino, Vulci, Corneto, and Viterbo, the road is practicable for the carriages of the country. There is a small inn kept by Pandolfini, which is tolerably clean and moderate, but the traveller should endeavour to provide himself with introductions to some resident family in the town. If we visit it from Corneto, the journey will occupy from 4 to 5 hours, and is more easily performed on horseback than in any other way. Leaving Corneto, the road descends into the valley, winding round the base of the hill on which the town is built. It then enters on a dreary country, which offers no attraction until the picturesque mediæval towers and battlemented walls of Toscanella burst upon the view. A large chamber in the rock, near which the

road passes between the two towns, supplied many antiquities to the British Museum. The foundation of Tuscania is attributed by some authorities to Ascanius, the son of Æneas, but its early history is involved in the general obscurity which hangs over so many cities of Etruria. The modern name is traced to the beginning of the 14th century, when Toscanella, from its commanding position on a hill overlooking the plain, was a place of considerable strength. Nothing can be more picturesque than the appearance of the town, surrounded by its walls and towers, which carry the mind back to the middle ages, when it was one of the strongholds of Francesco Sforza, and sustained many a siege in the eventful struggles of that period.

The hill of San Pietro, which is outside the modern town, was most probably included within the walls of the ancient city, and in all probability was its Arx. The summit is still surmounted by 8 square double towers of mediæval masonry, constituting very striking objects from all parts of the surrounding country. Very little now remains of the ancient city beyond substructions and sewers, and some reticulated work of Roman times. In the valley beneath, the ruins of a circus were discovered a few years back. On the height of San Pietro is situated the *Cathedral*, a very interesting edifice in the earliest Italian Gothic style: it is supposed to date from the 8th cent., and is built of fragments of ancient buildings: the great doorway has a rich round-headed arch, with a rose window and arcaded galleries above, the whole enriched with some very curious sculptures of the Trinity, angels, saints, men, devils, chimeras, beasts, birds, and reptiles of extraordinary variety and of most grotesque expression. The interior was once covered with frescoes, but they have nearly disappeared, from damp and neglect. The columns which support the roof were evidently taken from ancient buildings. The font rests on a Pagan altar. From the nave a flight of steps leads to the high altar, beneath

which is a crypt, a curious fragment of mediæval architecture. Its 28 marble columns seem to have been collected from all kinds of buildings, Roman as well as Etruscan. It is supposed to occupy the gate of a Roman bath, the latter built on the foundations of an Etruscan temple. Near the cathedral is the ch. of Sta. Maria, decorated on the outside with fantastic sculptures similar to those of the cathedral: it is supposed to be a centy. older than S. Pietro. Beyond these ecclesiastical edifices there is nothing of any interest in Toscanella, except the house and garden of the Campanari family, known throughout Europe as having been among the first and most successful labourers in the field of Etruscan exploration. Signor Campanari's residence is one of the most interesting in the town, and contains some valuable tombs and other treasures discovered in the excavations. Many of these are not so easily removable as the lighter articles, which speedily find purchasers, and therefore they may now be almost considered as permanent fixtures on the premises. The garden is unique in character and arrangement; sarcophagi, with full-length portrait figures of every variety and of every age upon their lids, are scattered here and there among the shrubs and trees; and in one part of the garden is the fac-simile of a tomb which Signor Campanari opened in 1839, constructed on the exact model as to size and arrangement, and containing 10 of the 27 urns and other articles found in the original sepulchre. The figures on these sarcophagi, of both males and females, are in recumbent attitudes; they hold goblets in their hands, and form together a family banquet of the dead. As a large portion of the treasures discovered by the Campanari have found their way to the Gregorian Museum, we need not more particularly describe them here. On the heights opposite Toscanella, and in the cliffs of the ravines around it, we may still trace the site of the ancient Necropolis. The most interesting tomb now ac-

cessible is that called the Grotta della Regina, a large irregular chamber with 2 massive columns supporting the roof, and remarkable for its labyrinth, a passage cut in the rock and communicating from one wall of the tomb to the other. Most of the Etruscan tombs at Toscanella are beneath the surface like those at Vulci.

No traveller who has not visited from some other point the extraordinary cavern-tombs of Sovana should leave Toscanella and its neighbourhood without extending his excursion to that locality. Before, however, we notice Sovana and some other Etruscan sites which must be passed on the way, it may be as well to mention, for the information of those who desire to proceed to Viterbo, that a good road from Toscanella leads direct to that city, about 5 hours' drive. On leaving Toscanella the road winds up a valley filled with ancient tombs, excavated in the rocky precipices like those which occur so abundantly in all the valleys of this district. From some parts of the road the 4 Etruscan cities of Corneto, Toscanella, Viterbo, and Montefiascone are visible at the same time, and form one of the most striking panoramas of the journey. About half way between Toscanella and Viterbo, but considerably off the road, is Castel d'Asso, with its cavern-sepulchres. The traveller may visit them without difficulty *en route*, but it will perhaps be more desirable to proceed direct to Viterbo, and make Castel d'Asso the object of a separate excursion from that town: in fact, the tourist may advantageously make Viterbo (where there is now a good inn, *La Posta*) his head-quarters for a day or two, and explore the many interesting objects in the town and neighbourhood. They are fully noticed in the *Handbook of Central Italy* (Rte. 101).

#### SOVANA (SUANA).

As this place lies within the Tuscan frontier, the traveller had better have his passport *visé* by the Tuscan Minister before leaving Rome, or the Consul at Civita Vecchia, particularly if he intend to prolong his tour to Cosa and Orbetello. The road is practicable for the light carriages of the country, but is more suited to the horseman or pedestrian. The distances are—from Toscanella to Ischia, 14 m.; from Ischia to Farnese, 3 m.; from Farnese to Pitigliano, 12 m.; from Pitigliano to Sovana  $2\frac{1}{2}$  m.; making together  $31\frac{1}{2}$  m.: but these will probably be increased by a detour to Castro. At Ischia the traveller may obtain accommodation at the Casa Farolfi; at Farnese there is a small osteria; at Pitigliano, which he must make his head-quarters, he will find most obliging and excellent treatment at the Casa Bertocci; at Sovana there is no accommodation. All the places we have mentioned occupy Etruscan sites, though their ancient names are either unknown or objects of conjecture. *Ischia* stands on a tongue of land between deep ravines, the sides of which are full of tombs. *Farnese* has a similar position, and is supposed to occupy the site of Maternum, a station on the Via Clodia: it contains a palace belonging to Prince Chigi. *Castro*, which gives a title to the king of Naples, 3 m. W. of Farnese, also occupies an Etruscan site, supposed by many to be that of Stalonia, on a tongue of land surrounded by ravines deeper and gloomier than any others in this district; but the town is a wilderness, having been levelled to the ground by Innocent X., as a punishment for the supposed murder of the bishop of the see by the duke of Farnese. *Pitigliano* stands, like the towns we have described, on a tongue of land separated

from the neighbouring plain by deep chasms, the sides of which are filled with tombs and columbaria. Near one of the gates, called the Porta di Sotto, are some fine fragments of the city wall, 8 courses high, and in the best style of Etruscan masonry. On a height above the town, called the Poggio Strozzi, are some traces of the villa of the counts Orsini, with which the peasantry associate many a romantic tale: 2 recumbent figures hewn in the rock are still called by them "Orlando and his wife." The scenery of Pitigliano is extremely fine, and would afford occupation to the sketchers for days together, particularly in the neighbourhood of the Cascatella. Another place of even greater natural beauty, but lying about 5 m. off the route we have laid down, is *Sorano*, an Etruscan site, the name of which is lost; it abounds in scenery of the grandest character. There is no inn there, but refreshments may be obtained at the Casa Farfanti, though there are no beds which the traveller will willingly occupy.  $2\frac{1}{2}$  m. from Pitigliano, as we have already stated, is the village of *Sovana*, occupying the site of the Roman city of *SUANA*, and now almost depopulated in the summer season from malaria. In the year 1843 this remote and almost unknown village acquired celebrity by the discoveries of our countryman Mr. Ainsley, who found in the ravines around it a series of sculptured tombs more varied in their character and more beautiful in their details than any which had hitherto been known throughout Etruria. The present town, with a population reduced by malaria to less than 100, was so important a place in the middle ages that it sustained a siege against Frederick II., and its mediæval castle, with its machicolated battlements, is still standing. It was the birthplace of Gregory VII. (Hildebrand), and is still the seat of a bishop, though the malaria gives the prelate a sufficient excuse for non-residence. Travellers who have their time at their disposal should take care, for the

reasons just mentioned, to visit the locality in the winter or spring months, when they may do so with impunity. Before exploring the ravines it will be desirable to obtain some person from the village to act as guide, as the passages are in many cases intricate and dangerous: the bishop's provost will probably give the best information as to the persons qualified for this duty. The first and most remarkable tomb discovered by Mr. Ainsley is called "La Fontana." It is hewn in the tufa rock, and is 17 feet wide by 17 high, the last 7 feet being occupied by the pediment. This pediment rests on a projecting frieze, below which is a recessed arch nearly 10 feet high, with an inscription carved on the inner wall, and buttresses on each side, which probably supported figures. The pediment is filled with an alto-relievo of a marine deity, with huge fishes' tails in the centre, having a male genius winged on either side. The design and execution of these figures prove that they belong to a late period of Etruscan art, and as no such monument has been found in any other part of the country it may fairly be considered unique. Near this is a long line of rock-hewn tombs, differing from those observed in the other valleys of Etruria, in the purely Egyptian character of their outline and mouldings, though the doors and inscriptions are Etruscan. On the opposite side of the ravine is another very remarkable tomb, called by the peasantry the "Grotta Pola," hewn out of the tufa in the form of the portico of a temple. The single column which remains and the pilaster behind it are fluted, and the capitals are formed of foliage which somewhat resembles the Corinthian: Mr. Ainsley considers that they have human heads in the middle of each face, the whole of which retains traces of red colour. The pediment has lost its sculptures, if any such ever existed in it, but the part of the soffit which remains is still decorated with medallions. From the traces of art on the adjoining rocks, Mr. Ainsley concludes

that the portico formed a part of a much larger monument, forming "an union of objects of architectural grandeur not to be seen in any other part of Etruria." Many other tombs of interest are found in the same line of cliff, but the most remarkable are a series of tombs hewn into the forms of houses, presenting the most perfect characteristics of the domestic architecture of the Etruscans. Nearly every monument has its inscription, carved, not on the cornice, but within the moulded doorway. Altogether it is impossible to imagine any spot which offers a more fertile field for the archæologist or the explorer.

#### SATURNIA.

About 8 m. beyond Sovana is the site of Saturnia, which presents us with archæological attractions differing from those of every other site we have described. Independently of its interest to the antiquary as one of the 4 cities which Dionysius describes as having been built by the aborigines, Saturnia is a place which every artist and lover of natural beauty will be rejoiced to visit. It is impossible to conceive anything more delightful than the scenery with which it is surrounded, or more rich in colour and effect than the valley of the Albegna, with its numberless tributary streams. The modern village, however, is a wretched place, with less than 50 inhabitants, who are regularly driven away in summer by the malaria. The only house in which the traveller can venture to pass a night is that of the owner of the place, the Marchese Ximenes, whose steward is allowed to receive strangers on terms which are reasonable considering the accommodation he affords.

The traveller who has made Pitigliano his head-quarters in the previous excursions will have 2 ways of reaching Saturnia from that town; the first and most direct is a bridle-path of 12 m. which descends the valley of the Lente, fords the Fiora just above its junction with that stream, and from there crosses the mountains to Saturnia, which is situated on an isolated hill on the l. bank of the Albegna. From Sovana the traveller may proceed to Saturnia without returning to Pitigliano, by another bridle-path of 8 m., which fords the Fiora higher up the valley, ascends thence to S. Martino, and proceeds along the crest of the hills through Poggio to Saturnia. Those who have reached Pitigliano in a carriage will find an excellent carriage-road of 17 m. from that place to *Manciano*, the Papal dogana, beautifully situated on a rocky height between the Fiora and the Albegna, crowned with a ruined castle, and commanding a magnificent view over the Tuscan and Papal frontiers. From Manciano another carriage-road leads to *Montemerano*, a town perched upon a rocky hill, the slopes of which are covered with olive-trees. From this place to Saturnia the distance is 3 miles, but the road is not practicable for carriages.

Saturnia, as we have said, is situated on an isolated hill rising abruptly above the l. bank of the Albegna, at a spot where the lofty mountains which bound that stream form a vast amphitheatre around it. From whatever side we approach it, the mediæval fortifications which have been built upon the ruins of the ancient walls render it a conspicuous and imposing object. These fortifications are now in ruins, and effectually conceal all but 3 or 4 fragments of the ancient masonry. The most perfect and interesting of these are seen on either side of the Porta Romana, where they present a fine example of polygonal architecture; the blocks are of travertine, and are fitted together with a precision which is the more remarkable when the hard nature of the material is considered. The

Roman pavement of the Via Clodia, which passed through this gate from Rome, is still visible at the gateway, and for a considerable distance beyond it. Four other Roman roads are traceable in other directions, which appear to have led to Rusellæ, Siena, Chiusi, and Cosa; the latter is particularly visible as it sweeps down the valley of the Albegna. A few hundred yards westward of the Porta Romana is a square mass of travertine about 15 feet in height, which has been hewn into form upon the spot, and slightly ornamented with architectural mouldings and pilasters. At one end are the remains of steps leading to the summit, on which are seen, sunk in the rocky surface, 3 parallel graves, or sarcophagi, if we may so term them; but nothing remains to show by what means they were covered. Within the walls there is scarcely anything of antiquarian interest; a large enclosure called the Bagno Secco, about 50 feet square, has been taken, as its name implies, for a Roman bath: and in the modern village, which still preserves the name of the aboriginal city, are some antiquities of Roman times, a pilaster with a fluted column attached, an altar bearing the name of Marcus Aurelius, another said to bear the name of Antoninus Pius, and some inscriptions, which only serve to show the existence of a Roman colony.

The Necropolis of Saturnia is situated 2 m. from the city, in the low ground on the rt bank of the Albegna, at a spot called by the peasantry the Pian di Palma. The tombs, which are there found in great abundance, are of ruder construction than any which are now known in Etruria, and are altogether unlike those which have been discovered in other Italian cities, whether Pelasgic or Etruscan. They bear a striking resemblance to the Druidical cromlechs of Devonshire and Cornwall. These tombs are mere cells or chambers very slightly sunk beneath the surface; their length being from 8 to 18 feet, their width somewhat less, and their height from 5 to 6 feet. Two of the sides are lined

with large upright and unwrought slabs of stone, upon which is laid a covering, consisting either of one enormous slab slightly inclined, as if to carry off the rain, or of two equally rude and massive slabs laid together so as to form a gable roof. In some cases the interior is divided into 2 or even 3 compartments by a central stone or stones, which serve also to sustain the superincumbent mass. Many of the tombs are approached by a passage 10 or 12 feet in length, lined also with rough stones, and there is no doubt that they were covered by tumuli. Nothing has been discovered at present in this necropolis to connect it with the Etruscans. When, therefore, we consider the antiquity assigned to Saturnia by Dionysius, and find it corroborated by the fact that it bears the most ancient name which was given to Italy, we cannot hesitate in regarding these tombs as the work of the aborigines.

From Saturnia the traveller will, in all probability, return to Pitigliano, or proceed through Montemerano to Orbetello. If he take the former course, it may be useful to mention that Pitigliano is 18 m. distant from the high road to Rome at Acquapendente: if he pursue the latter course, he will find Montemerano 27 m. from Orbetello, which is fully described in our account of the road from Leghorn to Civita Vecchia, *Handbook of Central Italy*, Rte. 99.

COSA, VETULONIA, RUSELLÆ, POPULONIA, AND VOLTERRA.

The tourist who has advanced to the Tuscan frontier from the side of Rome, in search of the Etruscan antiquities, should extend his tour along the road recently constructed between



Civita Vecchia and Leghorn. Before reaching Orbetello he will find Ansedonia, marking the site of Cosa; in the neighbourhood of Magliano he will find the site of the long-lost city of VETULONIA; not far from Grosseto he will see the massive ruins of RUSSELLÆ; near Piombino he will be able to explore the ruins of POPULONIA; and from the mouth of the Cecina he may proceed to VOLTERRA, thus completing in one excursion from Rome a visit to every important site of Maritime Etruria. Returning from Volterra to Rome, by the way of

Siena, the traveller can make a detour to CHIUSI, and thence proceed through Città della Pieve to ORVIETO, Montefiascone, and Viterbo. From Viterbo he may visit CASTEL D'ASO, NORCHIA, BIEDA, and SUTRI; and if disposed to conclude his exploration of Etruscan cities, he may proceed from Monterosi to Civita Castellana, and examine the sites of the 2 FALERII, taking VEII on his return to Rome. All these places are fully noticed in the *Handbook for Central Italy*, under Rtes. 97, 99, 101, 104, 106, and 107.

## INDEX.

## ACADEMIES.

## A.

Academies: Arcadian, 275.  
 — Archaeological, 275.  
 — Filarmonica, 276.  
 — Fine Arts, or S. Luke, 273.  
 — Florentine, 276.  
 — French, 276.  
 — de' Lincei, 275.  
 — Neapolitan, 276.  
 — Tiberina, 276.  
 Acqua Argentina, 79.  
 — Felice, 75.  
 — Paola, 75.  
 — Vergine, 75.  
 Ædes Penatium, 39.  
 Æsculapius, temple and island of, 30.  
 Affile, village of, 337.  
 Agata, S., de' Goti, church of, 125.  
 Agger of Servius Tullius, 79.  
 Agnese, S., churches of, 125, 126.  
 — Catacombs of, 126, 306.  
 Agonalis, circus, 49.  
 Agostino, S., church of, 127.  
 Agosta, 335.  
 Agylla, city of, 406.  
 Alba Longa, site of, 348.  
 Albani, villa, 292.  
 Albano, lake of, 353; its emissary, 354; town of, 358.  
 Albanus rivus, 349.  
 Albunea, site of grove of, 325.  
 Aldobrandini villa, at Frascati, 342.  
 Alessio, S., church of, 128.  
 Alexander, St., oratory and catacombs of, 377.  
 Algidus, Mons, 352.  
 Allia valley, 387.  
 Almo, stream of, 319.  
 Altemps palace, 243.  
 Altieri palace, 243.  
 Amphitheatres, ancient: of Domitian, at Albano, 358; Castrense, at Rome, 47; Flavian (Coliseum), 44; of Statilius Taurus, Rome, 47; Tusculum, 344.  
 Ampiglionne, 333.  
 Anastasia, S., church of, 128.  
 Andrea, S., churches of: delle Fratte, 128; al Quirinale, 129; della Valle, 129; dei Scozzesi, 130.  
 Angelica library, 128.  
 Angelica, Porta, 8.  
 Angelo, Rione S., 3.

## ARICIA.

Angelo, Ponte S., 9.  
 — S., in Pescheria, church of, 130.  
 Angelo, S., castle of, 66.  
 Anguillara, village and castle of, 390.  
 Anio river, falls of, at Tivoli, 332.  
 Anna Perenna, temple of, 401.  
 Antennæ, 385.  
 Anticoli, 335.  
 Antiquities, 13.  
 — dealers in, xxiii.  
 Antium, Porto d'Anzio, 402.  
 Antonio Abate, S., church of, 130.  
 Antonio, S., di Portoguesi, church of, 131.  
 Antoninus Pius, his forum, 50; column, 49.  
 Antoninus and Faustina, temple of, 30.  
 Apollinare, S., church of, 131.  
 Apollinaris, circus, 49.  
 Apollo, temple of, at Rome, 27.  
 Apostoli, SS., church of the, 131.  
 Apothecaries in Rome, xviii.  
 Aqua Crabra, 7.  
 — Ferentina, 348.  
 Aquacetosa, mineral spring, 385.  
 Aquæ Albulae, 325.  
 — Aureliae, 390.  
 — Cæretanæ, 407.  
 Aqueducts, ancient, of Anio Novus, 75.  
 — A. Vetus, 74.  
 — Aqua Appia, 74.  
 — A. Alsietina, 75.  
 — A. Claudia, 75.  
 — A. Julia, 75.  
 — A. Marcia, 74.  
 — A. Tepula, 74.  
 — A. Virgo, 75.  
 — modern, A. Felice, 75.  
 Ara Cœli, church of Sta. Maria di, 132.  
 Arch of Constantine, 52.  
 — Dolabella, 53.  
 — Drusus, 53.  
 — Gallienus, 53.  
 — Janus Quadrifrons, 53.  
 — Sept. Severus in the Foro Romano and in the Forum Boarium, 54.  
 — Tiberius, 23.  
 — Titus, 54.  
 Archaeological Institute of Rome, 276.  
 Arco de' Pantani, 25.  
 Ardea, 401.  
 Aricia, 359.

## BELVEDERE.

Armilustrum, position of the, 128.  
 Armoury, pontifical, 220.  
 Arrone, river, 387.  
 Arsoli, village, 335.  
 Artists' studios at Rome, 267.  
 Aruns, his tomb, 359.  
 Asso, Castel d', tombs, 424.  
 Astura, village and stream, 404.  
 Augustus's forum, 25.  
 Aurea, S., church of, at Ostia, 395.  
 Aurelian column, 50.  
 Aventine hill, the, 12.

## B.

Bacchus, temple of, 31.  
 Balbina, S., church of, 134.  
 Banditaccia, the Necropolis of Cervetri, 407.  
 Bankers at Rome, xvi.  
 Baptistery of Constantine, 116.  
 Barberini palace, gallery, and library, 243.  
 Barcaccia fountain, 88.  
 Bartolommeo, S., church of, 134.  
 —, Ponte di S., 9.  
 Basilicas, ancient:—Æmilia, 23.  
 — Constantine, 24, 29.  
 — Julia, 23.  
 — Ulpia, 25.  
 Basilicas, Christian, their characteristics, 91.  
 — of S. Agnese, 126.  
 — of Sta. Croce in Gerusalemme, 140.  
 — St. John Lateran, 112.  
 — S. Lorenzo, 122.  
 — S. Maria Maggiore, 117.  
 — S. Paolo fuori le Mura, 120.  
 — the Vatican (St. Peter's), 92.  
 — S. Sebastiano, 167.  
 — St. Stephen, ruins of, 356.  
 Baths, or Thermae, of Agrippa, 55.  
 — Caracalla, 55.  
 — Constantine, 57.  
 — Diocletian, 57.  
 — Nero and Alex. Severus, 58.  
 — Titus, 59.  
 — Trajan, 56.  
 Baths, modern, della Regina (at the Solfatara), 325.  
 — Vicarello, 390.  
 Baths in Rome, xxiii.  
 Belle Donne, Casale delle, 377.  
 Belvedere, Cortile di, Vatican, 185.

## BENEDICT.

Benedict, St., monastery of, Subiaco, 336.  
 Benfratelli, hospital of, 279.  
 Bernardo, S., church of, 134.  
 Bibiana, S. church of, 135.  
 Bibulus, tomb of, 62.  
 Bieda, 424.  
 Blandusia, fountain of, 337.  
 Boacciana, Torre, 397.  
 Boarium, Forum, 26.  
 Bocca della Verità, 31.  
 Books on Rome, xxx.  
 Booksellers at Rome, xviii.  
 Borghese palace, 244.  
 Borghese villa, 295.  
 Borgia, Gabinetto, Vatican, 216.  
 Borgo, Rione, 4.  
 Botanic garden, 271.  
 Bovillæ, its ruins, 357.  
 Bracciano palace, 261; lake (Lacus Sabatinus), town, and feudal castle of, 388.  
 Braschi palace, 247.  
 Bridges, ancient, of Rome, 9.  
 Bridges, modern. *See* Ponte.  
 Bronzes, dealers in, xxiii.  
 Bunsen's Researches on Rome, xxx.  
 Buonaparte palace at Rome, 247.  
 Burial-ground, Protestant, 280.

**C.**

Cæcilia Metella, her tomb, 63.  
 Cælian hill, 13.  
 Cæsar, Julius, his forum, 26; villa at Nemi, 362.  
 Cæsars, palace of the, 26.  
 Cafés of Rome, x.  
 Caius Cestius, pyramid of, 64.  
 Calepodius, cemetery and catacombs of, 159.  
 Calisto, S., convent and library, 155.  
 —, catacombs of, 124, 309.  
 Campagna, the, 11.  
 Campana palace and museum, 247.  
 Campitelli, Rione, 4.  
 Campo di Annibale, on Monte Cavo, 351.  
 Campo Marzo, Rione, 3.  
 Campo Vaccino, the Roman Forum, 20.  
 Campus Martius, 1.  
 Campus Sceleratus, 79.  
 Cancelleria, 248.  
 Canina's works on Rome, xxix, xxxi, 318.  
 Canino, village of, 418.  
 Cantalupo, village of, 334.  
 Canterano, 335.  
 Capitol: view from the tower, 10; piazza, 220; palace of the Senator, — of the Conservators, 221; Protomoteca, 222; halls of the Conserva-

## CHURCHES.

tors, 224; gallery of pictures, 227; museum, 228-236; substructions, 21.  
 Capitoline hill, the, 12.  
 Capocotta, site of Laurentum, 390.  
 Cappuccini, church of, 135.  
 Caracalla, his baths, 55.  
 Carlo, S., a Catinari, church of, 136.  
 Carlo, S., in the Corso, church of, 136.  
 Carnival at Rome, xxv.  
 Carriages at Rome for hire, xv.  
 Carsoli, 355.  
 Casal di Pazzi, 385.  
 Casanatense, Biblioteca, 152.  
 Cascatelle at Tivoli, 332.  
 Caserta palace, 249.  
 Cassius, villa of, at Tivoli, 332.  
 Castel Arcione, 324.  
 — d'Asso, 424.  
 — Fusano, 398.  
 — Gandolfo, 353.  
 — Giubileo, 386.  
 — Madama, 334.  
 Castiglione, site of Gabii, 374.  
 Castrense, Amphitheatrum, 47.  
 Castrimanium, now Marino, 347.  
 Castro, 420.  
 Catacombs in general, 303.  
 — of St. Alexander, 377.  
 — Calepodius, 159.  
 — Calisto, 124, 309.  
 — Nereo ed Achilleo, 311.  
 — S. Ciriaca, 124.  
 — S. Sebastian, 167.  
 — S. Agnese, 126, 306.  
 Cavalleggieri, Porta, 8.  
 Cavallo, Monte (Quirinal), at Rome, 13.  
 Cave, village of, 370; Rocca di, 370.  
 Cavo, Monte, or Mons Lazialis, 351.  
 Cecchina valley, 385.  
 Cecilia, S., church of, 136.  
 Cenci palace, 249.  
 Cerbara, 335, 376.  
 Ceres and Proserpine, temple of, 31.  
 Cere Nuova, village, 410.  
 Cereia, 387.  
 Cervetri, ancient city, 406.  
 Cesareo, S., church of, 137.  
 Cesarini palace at Genzano, 361.  
 Charities of Rome, 276.  
 Chigi palace, 249.  
 Church, English, xxv.  
 Churches of Rome, 124-171.  
 Churches in Rome of—  
 S. Agata de' Goti, 125.  
 S. Agnese, 125, 126.  
 S. Agostino, 127.  
 S. Alessandro, 377.

## CHURCHES.

Churches in Rome of—  
 S. Alessio, 128.  
 Sta. Anastasia, 128.  
 Sant' Andrea della Valle, 129.  
 — delle Fratte, 128.  
 — al Quirinale, 129.  
 — dei Scozzesi, 130.  
 S. Angelo in Pescheria, 130.  
 S. Antonio Abate, 130.  
 — di Portoguesi, 131.  
 S. Apollinare, 131.  
 SS. Apostoli, 131.  
 Araceli, 132.  
 S. Balbina, 134.  
 S. Bartolommeo, 134.  
 S. Bernardo, 134.  
 S. Bibiana, 135.  
 Cappuccini, 135.  
 S. Carlo a Catinari, 136.  
 S. Carlo in Corso, 136.  
 S. Cecilia, 136.  
 S. Cesario, 137.  
 S. Clemente, 137.  
 SS. Cosma e Damiano, 139.  
 S. Costanza, 139.  
 S. Crisogono, 140.  
 S. Croce in Gerusalemme, 140.  
 S. Domenico e Sisto, 141.  
 S. Francesca Romana, 141.  
 S. Francesco a Ripa, 141.  
 Gesu, 141.  
 S. Giorgio in Velabro, 142.  
 S. Giovanni in Laterano, 112.  
 S. Giovanni de' Fiorentini, 142.  
 SS. Giovanni e Paolo, 143.  
 S. Giovanni a Porta Latina, 143.  
 S. Giovanni in Oleo, 143.  
 S. Giuseppe de' Falegnami, 143.  
 S. Gregorio, 143.  
 S. Ignazio, 144.  
 S. Isidoro, 145.  
 S. Lorenzo fuori le Mura, 122.  
 — in Damaso, 145.  
 — in Miranda, 145.  
 — in Lucina, 145.  
 — in Panis-Perna, 145.  
 S. Luigi dei Francesi, 146.  
 S. Marcello, 146.  
 S. Marco, 147.  
 Sta. Maria Maggiore, 117.  
 — degli Angeli, 147.  
 — dell' Anima, 148.  
 — dell' Araceli, 132.  
 — Aventino, 149.  
 — in Campitelli, 149.  
 — in Cosmedin, 149.  
 — di Loreto, 149.  
 — sopra Minerva, 150.  
 — ad Martyres (Pantheon), 36.  
 — della Navicella, 152.  
 — dell' Orto, 152.

## CHURCHES.

Churches in Rome of—  
 Sta. Maria della Pace, 152.  
 — del Popolo, 153.  
 — in Portico, 149.  
 — in Trastevere, 154.  
 — a Trevi, 156.  
 — in Vallicella, 156.  
 — in Via Latà, 157.  
 — della Vittoria, 157.  
 S. Martina, 157.  
 S. Martino ai Monti, 157.  
 SS. Nereo ed Achilleo, 158.  
 S. Onofrio, 158.  
 S. Pancrazio, 159.  
 S. Paolo fuori le Mura, 120.  
 — alle Tre Fontane, 159.  
 S. Pietro in Vaticano, 92.  
 — in Montorio, 160.  
 — in Vincoli, 161.  
 S. Prassede, 163.  
 Il Priorato, 149.  
 S. Prisca, 164.  
 S. Pudentiano, 164.  
 SS. Quattro Incoronati, 165.  
 S. Saba, 165.  
 S. Sabina, 165.  
 S. Salvatore in Lauro, 167.  
 S. Sebastiano, 167.  
 S. Silvestro, 168.  
 S. Stefano Rotondo, 168.  
 S. Susanna, 169.  
 S. Teodoro, 169.  
 S. Tommaso degl' Inglesi, 169.  
 La Trinità dei Monti, 170.  
 — de' Pellegrini, 171.  
 S. Vitale, 171.  
 Cicciporci palace, 250.  
 Ciceroni and guides, xxiii.  
 Circuses of ancient Rome :  
 Agonalis, 49; Apollinaris, 49; Flaminian, 49; Flora, 49; Hadrian, 49; Maximus, 47; Nero, 49; Romulus, son of Maxentius, 48; Sallust, 49; Varius, 47.  
 Ciriaca, Sta., catacombs of, 124, 308.  
 Citorio, Monte, 47.  
 Civita Lavina, 361.  
 Civitella, la, 337.  
 Clark, Sir Jas., on the climate of Rome, 281.  
 Claudian family, their supposed tomb, 63.  
 Clemente, S., church of, 137.  
 Climate of Rome, 281.  
 Clivus Capitolinus, 23.  
 Cloaca Maxima, 78.  
 Clubs, xi.  
 Coazzo, 377.  
 Coliseum, the, 42; its flora, 46.  
 Collatia, site of, 375.  
 Colleges at Rome : Propaganda, 273; Romano, 271; Sapienza, 270; English, 169; Irish, 125; Scottish, 130.

## DOMINE.

Colonna, town of, 363.  
 Colonna palace and gardens at Rome, 250.  
 Colonna, Rione, 3.  
 Colonnades of St. Peter's, 94.  
 Colossus of Nero, 47.  
 Columbaria of Rome, 71.  
 Column of Antoninus Pius, 49.  
 — of M. Aurelius Antoninus, 50.  
 — of C. Duilius, 223.  
 — of Phocas, 24, 50.  
 — of Trajan, 51.  
 — of the Immaculate Conception, 273.  
 Commission agents, xxiv.  
 Compatri, Monte, village, 363.  
 Concord, temple of, 31.  
 Conservators, palace of the, 221.  
 Consolazione, la, hospital, 278.  
 Constantine, basilica of, 24, 29; arch of, 52; baths, 57.  
 Consuls, foreign, at Rome, xvi.  
 Consulta, palace della, 252.  
 Conti, Tor de', 86.  
 Conveyances, public, from Rome, xi.  
 Copyists of old masters, xxii.  
 Corioli, city of, now Monte Giove, 361.  
 Corneto, town, 411.  
 Corniculum, 324.  
 Cornufelle, lake of, 363.  
 Corsini palace, 253.  
 Correse, Cures, 379.  
 Corso, the, 2.  
 Corvinus, Messalla, his tomb, 321.  
 Cosimato, S., convent of, 334.  
 Cosma e Damiano, SS., church of, 139.  
 Costaguti palace, 255.  
 Costanza, S., her sarcophagus, 192; church of, 139.  
 Cremera river, 380.  
 Crescenza, valley of, 385.  
 Crisogono, S., church of, 140.  
 Croce, Santa, in Gerusalemme (basilica), 140.  
 Crypts, or Grotte, of St. Peter's, 103.  
 Curia Innocentiana, 255.

**D.**

Decima, 394.  
 Dentists at Rome, xviii.  
 Digenia, now village of Licenza, 337.  
 Diligences from Rome, xi.  
 Diocletian, his baths, 57.  
 Divus Rediculus, temple of, 32.  
 Dolabella, arch of, 53.  
 Dome of St. Peter's, 97.  
 Domenico e Sisto, SS., church of, 141.  
 Domine quo Vadis, ch. of, 319.

## FLAMINIUS.

Doria palace and gallery, 255; villa, 301.  
 Drawing, teachers of, in Rome, xxi.  
 Drawing materials, xxiii.  
 Drusus, his arch, 53.  
 Duilian, the column, 223.

**E.**

Egeria, pretended fountain and valley of, at Rome, 81; real valley of Egeria, 318, 362.  
 Egyptian Museum of the Vatican, 199.  
 Electric telegraph, xvi.  
 Empire, ruins of the, 15.  
 Engravers of cameos, &c., xxii.  
 —, copperplate engravings, xviii.  
 Eretum, 379.  
 Esquiline, the, 13.  
 Este, d', villa, at Tivoli, 332.  
 Eurysaces the baker, his tomb, 62.  
 Eustachio, S., Rione of, 3.  
 Excursions in the neighbourhood of Rome, 317.

**F.**

Fabbrica, Porta, 8.  
 Fabii, camp of the, at Veii, 387.  
 Fabius, arch, site of, 23.  
 Falconieri palace, 257.  
 Farnese Isola, village of, 420.  
 — palace, 257.  
 Farnesina palace, 258.  
 Fasti Consulares of the Capitol, 226.  
 Fencing, teachers of, xxi.  
 Ferentina, Aqua, 348.  
 Festivals: at Rome in general, xxv.  
 — Annunciation, 151.  
 — St. Antony (blessing the animals), 131.  
 — the Artists, xxvi.  
 — the Carnival, xxv.  
 — Sta. Francesca Romana, 141.  
 — S. Ignatius, 144.  
 — St. John Lateran, 115.  
 — Sta. Maria Maggiore, 119.  
 — St. Marco, 147.  
 — October, xxvi.  
 — St. Peter's, 107.  
 — S. Pietro in Vincoli, 162.  
 — Presepe in Ara Coeli, 133.  
 — St. Thomas Aquinas, 151.  
 — St. Thomas à Becket, 170.  
 — washing the Feet of the Pilgrims, 171.  
 Ficula, 378.  
 Fidenæ, 386.  
 Firenze, palazzo di, 260.  
 Fiumicino, village, 393.  
 Flaminius, his circus, 49.

## FLAVIAN.

Flavian amphitheatre (Coliseum), 44.  
 Flora, circus of, 49.  
 Foreign ministers at Rome, xvi.  
 Fortuna, temples of, at Palastina, 368; Virilis at Rome, 32.  
 Forum of Antoninus, 26.  
   — of Augustus, 25.  
   — Boarium, 26.  
   — of Julius Cæsar, 26.  
   — of Nerva, 25.  
   — Olitorium, 26.  
   — Romanum, 20.  
   — of Trajan, 25.  
   — Transitorium, 25.  
 Foundling hospital of Rome, 278.  
 Fountain of Egeria, at Nemi, 362.  
 Fountains, modern, dell' Acqua Felice, 88.  
   — della Barcaccia, 88.  
   — del Campidoglio, 89.  
   — of the Piazza Farnese, 88.  
   — of the Monte Cavallo, 89.  
   — Paolina, 87.  
   — of the Piazza Navona, 88.  
   — in the piazza of St. Peter's, 88.  
   — of the Ponte Sisto, 89.  
   — delle Tartarughe, 87.  
   — di Trevi, 87.  
   — del Tritone, 87.  
 Francesca Romana, S., church of, 141.  
 Francesco, S., a Ripa, church of, 141.  
 Frascati, town, 341.  
 Frattocchie, *le*, 357.  
 Fusano, Castel, casino and pine-forest, 398.

## G.

Gabii, city, 373; lake, 375.  
 Galera, deserted town, 387; river, 387.  
 Galleries (public) of pictures: at the Capitol, 227; at the Lateran, 240; at the Vatican, 200; at the Quirinal, 241.  
   — (public) of sculpture: at the Capitol, 228; at the Vatican, 178, 184; of the Lateran, 237; Academy of St. Luke, 273.  
   — (private): Barberini, 241; Colonne, 250; Corsini, 253; Doria, 255; Farnese, 257; Rospigliosi, 262; Sciarra, 263.  
 Gallicano, town, 372.  
 Gallicano, S., hospital of, 279.  
 Gallienus, his arch, 53.  
 Gandolfo, Castel, 353.  
 Gates. *See* Porta.  
 Gell on the environs of Rome, xxxiii; on the site of Alba Longa, 349.

## ILLUMINATIONS.

Genaro, Monte, ascent of, 338.  
 Genezzano, town and castle of, 337, 370.  
 Genzano, town, 361.  
 Geology of Rome and its neighbourhood, 285.  
 Gesù, church of, 141.  
 Geta, his tomb, 69, 319.  
 Ghetto, the, at Rome, 130.  
 Giacomo, S., hospital of, 278.  
 Gibbon conceives the idea of the 'Decline and Fall' in the church of the Ara Coeli, 134.  
 Giorgio, S., church of, 142.  
 Giovanni, Porta San, 7.  
 Giovanni, S., basilica of, 112.  
   — dei Fiorentini, church of, 142.  
   — e Paolo, church of, 143.  
   — Evangelista, or a Porta Latina, church of, 143.  
 Girandola, the, 68.  
 Giraud palace, 260.  
 Giuseppe dei Falegnami, S., church of, 143.  
 Giustiniani palace, 260.  
 Government, municipal, of Rome, xxvii.  
 Grano, Monte del, sepulchral tumulus, 340.  
 Gravisce, 415.  
 Gregorio, S., church of, 143.  
 Grotta Ferrata, village and monastery of S. Nilus at, 345.  
 Grotte Vaticane, or crypts of St. Peter's, 103.

## H.

Hadrian, his circus, 49; his mausoleum, 66; his villa near Tivoli, 326.  
 Helena, the empress, her tomb, 65; her sarcophagus, 192.  
 Hills, the seven, of Rome, 12.  
 Historical houses at Rome, 266.  
 Horace's Sabine Farm, 337.  
 Horatii and Curatii, supposed tombs of, 320.  
 Hospitals, 276.  
 Hotels in Rome, viii.  
 House agents, ix.  
 Houses of remarkable persons: Bernini, 267; Pietro da Cortona, 266; Poussin, 267; Raphael, 266; Cola di Rienzo, 85; Sweynheim and Pannartz the printers, 267; the Zuccheri, 267.  
 Hunting at Rome, xxiv.

## I.

Ignazio, St., church of, 144.  
 Illuminations of St. Peter's, 107.

## LIBRARIES.

Inquisition, palace of the, 260.  
 Institute, Archæological, at Rome, 276.  
 Ischia, 420.  
 Isidoro, St., church, 145.  
 Island of the Tiber (Isola Sacra), 30, 398.  
 Isola Farnese, 384; Sacra, at the mouth of the Tiber, 398.  
 Italian, teachers of, xix.

## J.

Janiculum hill, 13.  
 Janus Quadrifrons, arch of, 53.  
 Jews in Rome, xxviii.  
 Jewellers in Rome, xxii.  
 John, Lateran, basilica of St., 112.  
 Juno, temples of: Gabina at Gabii, 374; Sospita at Rome, 33; Sospita at Lanuvium, 361.  
 Jupiter, temples of: Capitolinus at Rome, 33; Feretrius at Rome, 34; Latialis on the Alban mount, 352.  
 Juturna, lake of, 79.

## K.

Kingly period, antiquities, 13.  
 Kircherian museum, 271.

## L.

Labicum, the ancient, 363.  
 Lakes: of Albano, 353; Bracciano, 389; Cornufelle, 363; Gabii, 375; Nemi, 362; de' Tartari, 324; Regillus, probable site of, 363, 364.  
 Languages, teachers of, xix.  
 Lante palace, 260; villa, 300.  
 Lanuvium, city, 361.  
 Laquais-de-place, xxiii.  
 Lariccia, town of, 359; viaduct of, 359.  
 Lateran Palace and Museum, 236.  
   — Basilica, 112.  
   — Councils, 115.  
 Latina, Porta, 7.  
 Laurentum, ancient, 399.  
 Lava-quarries of Capo di Bove, xxviii.  
 Lavinium, city, 400.  
 Letters, conveyance of, xvi.  
 Libraries: Angelica, 128; Barberini, 244; S. Calisto, 155; Casinatense, 152; Chigi, 250; Collegio Romano, 271; Corsini, 254; S. Croce in Gerusalemme, 140; S. Filippo Neri, 156; Inquisition, 260; Minerva, 152; Sapienza, 271; Vatican, 213.

## LICENZA.

Licenza, village, 337.  
 Lincei, academy of, 275.  
 Livery stables, xv.  
 Local arrangement of Roman Mirabilia, 313.  
 Lodgings at Rome, ix.  
 Loggie of the Vatican, 176.  
 Lorenzo, S., basilica of, 122; churches—in Damaso, 145; in Miranda, 145; in Lucina, 145; in Panis-Perna, 145.  
 Lorenzo, San, Porta di, 6.  
 Lucano, Ponte, bridge and tomb of Plautius Lucanus, 326.  
 Ludovisi villa, 299.  
 Luigi, S., church of, 146.  
 Luke, St., academy of, 273.  
 Lunghezza, castle of, 375.

## M.

Madama palace, 260; villa, 300.  
 Maggiore, Porta, 7.  
 Magliana, la, 391.  
 Mallespostes, xi.  
 Mamertine prisons, 77.  
 Mandela, Sabine village, 334.  
 Maps of Rome, xxxi.  
 Maranna river, 340.  
 Marano, 335.  
 Marcello, S., church of, 146.  
 Marcellus, his theatre, 42; his tomb, 61.  
 Marcigliana la, 379.  
 Marco, S., church of, 147.  
 Marcus Aurelius Antoninus, his column, 50; his equestrian statue, 220.  
 Marforio, colossal statue of, 228.  
 Maria Maggiore, basilica of, 117.  
 Marino, town, 347.  
 Mario, Monte, 13.  
 Marius, trophies of, 81, 220.  
 Mars Ultor, temple of, 34.  
 Martina, S., church of, 157.  
 Martino, S., church of, 157.  
 Massimi palace, 261; villa, 300.  
 Mattei palace, 261; villa, 300.  
 Mausoleum of Augustus, 61; of Hadrian, 66.  
 Maxentius, circus of, or of Romulus, 48.  
 Mecenas, his gardens on the Esquiline, 59; his villa at Tivoli, 331.  
 Medals, cabinets of. *See* Museums.  
 Medici villa, 301.  
 Medullia, 324.  
 Mellini villa, 301.  
 Mentana, 378.  
 Meta Sudans, the, 47.  
 Mezza Via, osteria di, 340.  
 Michele, S., hospital of, 280.  
 Milizie, Torre delle, 87.

## MUSEUM.

Milliarium aureum, 23.  
 Minerva, temples of: Chalcidica, 35; Medica, 35; Pallas Minerva, 35.  
 Molaro, la, 344.  
 Montalto, town of, 416.  
 Monte Algidio, 352.  
 — Artemisio, 352.  
 — Aventino, 12.  
 — Caelio, 13.  
 — Capitolino, 12.  
 — Caprino, 12.  
 — Carpineto, 337.  
 — Catillo, 331.  
 — Cavallo, 13.  
 — Cavo, 351.  
 — Citorio, 47.  
 — Compatri, 363.  
 — Cucco, 348.  
 — Esquilino, 13.  
 — Genaro, 338.  
 — Giordano, 47.  
 — Giove, 361.  
 — del Grano, 340.  
 — Gianicolo, 13.  
 — Mario, 13.  
 — Musino, 389.  
 — Palatino, 12.  
 — Pila, 344.  
 — Pincio, 13.  
 — Porzio, 363.  
 — Quirinale, 13.  
 — Ripoli, —.  
 — Rocca Romana, 296.  
 — Rotondo, 379.  
 — Sacro (M. Sacer), 376.  
 — Tarpeio, 76.  
 — Testaccio, 13.  
 — Vaticano, 13.  
 — Verde, 13.  
 — Viminale, 13.  
 Monti, Rione, 4.  
 Monticelli, village of, 324.  
 Mosaic manufactory at the Vatican, 219; artists at Rome, xxii.  
 Moses, statue of, 161.  
 Municipal government of Rome, xxvii.  
 Muro Torto, 5.  
 Museo Chiaramonti (Vatican), 179; Pio-Clementino, 184; Gregoriano, 194.  
 Museum of early Christian antiquities: Vatican, 215; at the Lateran, 238.  
 — of Egyptian antiquities: Vatican, 199.  
 — of Etruscan antiquities: Campana, 247; Coll. Romano, 271; Vatican, 194.  
 — of Greek and Roman antiquities: Capitol, 228; Lateran, 236; Vatican, 178; Mus. Campana, 247; Villa Albani, 292; V. Borghese, 295; V. Ludovisi, 299.  
 — of medals and coins:

## PALACES.

Coll. Romano, 271; Vatican, 216.  
 — of natural history, 271.  
 Music-teachers in Rome, xx.  
 Musignano, château, 418.  
 Muti palace, 261; villa, 340 342.  
 N.  
 Negroni, villa, 301.  
 Nemi, lake, villa, and castle of, 362.  
 Neptune, temple of, 36.  
 Nereo ed Achilleo, church of, 158; catacombs of, 311.  
 Nero, his golden house, 26; his circus, 49; his baths, 58.  
 Nerva, his forum, 25.  
 Nettuno, 404.  
 Niccolini palace, 261.  
 Nomentana, Porta, 6.  
 Nomentum, 378.  
 Norchia, 424.  
 Numicus, river, 400.

## O.

Obelisk of S. John Lateran, 83.  
 — S. Maria Maggiore, 83.  
 — Piazza della Minerva, 84.  
 — Monte Cavallo, 84.  
 — Monte Citorio, 85.  
 — Monte Pincio, 85.  
 — Pantheon, 84.  
 — Piazza Navona, 84.  
 — P. del Popolo, 84.  
 — Trinità de' Monti, 85.  
 — Vatican, 82.  
 Observatory of the Collegio Romano, 272; of the Capitol, 271.  
 Octavia, portico of, 80.  
 Odescalchi palace, 261.  
 Olevano, town and castle of, 337, 370.  
 Olitorium, Forum, 26.  
 Onofrio, S., church of, 158.  
 Oratorios, origin of, 156.  
 Oriolo, village, 389.  
 Orsini palace, 261.  
 Osa, Castello dell', 375.  
 Ostia, excursion to, 394.

## P.

Painted tombs, 70, 383.  
 Painting, teachers of, in Rome, xxi.  
 Palace of the Cæsars, 26.  
 Palaces, modern, public:—  
 Capitol, 220.  
 Lateran, 236.  
 Vatican, 172.  
 Quirinal, 241.  
 Palaces, private:—  
 Altamps, 243.  
 Altieri, 243.  
 Barberini, 243.  
 Borghese, 244.

## PALACES.

Palaces, private :—  
 Braschi, 247.  
 Buonaparte, 247.  
 Campana, 247.  
 Cancelleria, 248.  
 Caserta, 249.  
 Cenci, 249.  
 Chigi, 249.  
 Cicciaporci, 250.  
 Colonna, 250.  
 Consulta, 252.  
 Corsini, 253.  
 Costaguti, 255.  
 Doria, 255.  
 Falconieri, 257.  
 Farnese, 257.  
 Farnesina, 258.  
 di Firenze, 260.  
 Giraud, 260.  
 Giustiniani, 260.  
 of the Inquisition, 260.  
 Lante, 260.  
 Maccarani, 249.  
 Madama, 260.  
 Massimi, 261.  
 Mattei, 261.  
 di Monte Citorio, 255.  
 Muti-Papazzurri, 261.  
 Niccolini, 261.  
 Odescalchi, 261.  
 Orsini, 261.  
 Pamfili, 262.  
 Rospigliosi, 262.  
 Ruspoli, 262.  
 Sacchetti, 262.  
 Sciarra, 263.  
 Silvestri Regis or Linotta, 263.  
 Spada, 264.  
 Torlonia, 266.  
 di Venezia, 266.  
 Vidoni, 266.  
 Palatina, villa, 28, 301.  
 Palatine hill, the, 12, 27.  
 Palazzuola, monastery of, 350.  
 Palestrina, town, 364.  
 Paliano, town and fortress, 371.  
 Palidoro, 406.  
 Pallas Minerva, portico of, 35.  
 Palo, 406.  
 Palombara, village, 324.  
 Pamfili palace, 262; villa, 301.  
 Pancrazio, St., church of, 159.  
 Pancrazio, Porta San, 8.  
 Panoramic view of Rome, 10.  
 Pantano, plain of, 364.  
 Pantheon, the, 36.  
 Paolo, S., basilica of, 120.  
 — alle Tre Fontane, church of, 159.  
 — Porta di, 8.  
 Parcels conveyance, xxiv.  
 Parco di Colonna at Marino, 348.  
 Parione, Rione, 3.  
 Pasquin, statue of, 89.  
 Passport regulations, x.  
 Pater Indiges, grove of, 401.

## PORTA.

Paul, St., site of his execution, 159.  
 Pearls, Roman, xxiii.  
 Pertusa, Porta, 8.  
 Peter, St., his prison, 77; traditional site of his crucifixion, 161; his chains, 161, 162; his statue and chair, 99; his tomb, 105.  
 Peter's, St., basilica: history, 92; colonnades, façade, 94; interior, 95; dome, 97; ascent of dome, 106; baldacchino, 98; tribune, monuments, 99; Grotte Vaticane, 103; Chapel of the Confessional, 105; sacristy, 106; illuminations, 107; church ceremonies in, 107.  
 Phocas, his column, 24, 50.  
 Photographs, xix.  
 Physicians at Rome, xvii.  
 Pia, Porta, 6.  
 Pietro, S., in Montorio, church of, 160.  
 — in Vincoli, church of, 161.  
 Pigna, Rione, 3.  
 Pincian hill, 13.  
 Pitigliano, 420.  
 Pliny's Doves, mosaic so called, 236.  
 Poli, 373.  
 Pons Ælius, 9.  
 — Emilius, 10.  
 — Fabricius, 9.  
 — Gratianus, 9.  
 — Sublicius, 10.  
 — Triumphalis, or Vaticanus, 9.  
 Ponte del Acquorio, 324.  
 — S. Angelo, 9.  
 — della Badia, 416.  
 — S. Bartolommeo, 9.  
 — Galera, 392.  
 — dell' Isola, 380.  
 — Lomentano, 387.  
 — Lucano, 325.  
 — Mammolo, 324.  
 — di Nono, 373.  
 — di Quattro Capi, 9.  
 — Rotto, 10.  
 — Salaro, 385.  
 — Sisto, 9.  
 Ponte Rione, 3.  
 Population of Rome, xxviii.  
 Porcigliano, 420.  
 Porters in Rome, xiv.  
 Porta Angelica, 8.  
 — Asinaria, 7.  
 — Aurelia, 8.  
 — Capena, 7.  
 — Castello, 8.  
 — Cavalleggieri, 8.  
 — Collina, 6.  
 — Fabbria, 8.  
 — Furba, 340.  
 — di S. Giovanni, 7.  
 — Latina, 7.

## RESTAURATEURS.

Porta di S. Lorenzo, 6.  
 — Maggiore, 7.  
 — Metronia, 7.  
 — Nomentana, 6.  
 — Ostiensis, 8.  
 — S. Pancrazio, 8.  
 — S. Paolo, 8.  
 — Pertusa, 8.  
 — Pia, 6.  
 — Pinciana, 6.  
 — del Popolo, 5.  
 — Portese, 8.  
 — Salara, 6.  
 — S. Sebastiano, 7.  
 — Trigemina, 166.  
 — Viminalis, 6.  
 Portico of Octavia, 80.  
 Portland vase, the, 340.  
 Porto, ancient harbours of  
 Claudius and Trajan, and  
 other ruins at, 392.  
 Porto d'Anzio, 402.  
 Post-office regulations, xvi.  
 Pratica, 400.  
 Prætorian camp at Rome, 81;  
 at Albano, 358.  
 Prassede, S., church, 163.  
 Presentations to the Pope,  
 xxvi.  
 Prima Porta, 385.  
 Printsellers in Rome, xviii.  
 Priorato, church of the, 149.  
 Prisca, S., church of, 164.  
 Priscilla, her tomb, 69, 320.  
 Promenades, 90.  
 Propaganda college, 273.  
 Protestant burial-ground at  
 Rome, 280.  
 Protestant Divine worship,  
 xxv.  
 Protonoteca of the Capitol, 222.  
 Pudentiana, S., church of, 164.  
 Pulchrum Littus, 79.

## Q.

Quattro Capi, Ponte di, 9.  
 Quattro Incoronati, church of  
 165.  
 Quintilius Varus, his villa at  
 Tivoli, 332.  
 Quirinal hill, the, 13.  
 — palace, 241.  
 Quirinus, temple of, 38.

## R.

Railways, xiv.  
 Raphael: his house at Rome,  
 266; his tomb, 38; the  
 Transfiguration, 203; Loggie  
 of, 176; Stanze of, 206.  
 Reading-rooms, xviii.  
 Regillus, lake, battle of, 363,  
 364.  
 Regola, Rione, 3.  
 Remus, temple of, 39.  
 Republic, ruins of the, 14.  
 Restaurateurs in Rome, x.

## RIENZO.

Rienzo, Cola di, his house, 85.  
 Rioni of modern Rome, 2.  
 Rio Torto, 400.  
 Ripa, Rione, 4.  
 Rocca di Papa, 350; di Cave,  
 370; Giovine, 337; Priora,  
 344, 369.  
 Rocco, S., hospital of, 279.  
 Rojate, village, 371.  
 Roma Vecchia, casale of, 340.  
 Roman Forum, localities of, 20.  
 Roman pearls, xxiii.  
 Rome, excursions from, 317-  
 424.  
 Romulus, temple of, 39.  
 — son of Maxentius, temple  
 of, 39; circus of, 48.  
 Rospigliosi palace and casino,  
 262.  
 Rostra, ancient, 23.  
 Rotonda, la, 376.  
 Rotto, Ponte, 10.  
 Roviano, village, 335.  
 Ruffinella villa, 342.  
 Rusellæ, 424.  
 Ruspoli palace, 262.  
 Rustica, la, 337, 375.

## S.

Sabba, S., church of, 165.  
 Sabina, S., church of, 165.  
 Sacchetti palace, 262.  
 Sacro Speco, at Subiaco, 336.  
 Sacra Via, 24.  
 Salara, Porta, 6.  
 Sallust, circus of, 49; his house  
 and gardens, 80.  
 Salvatore, S., church of, 167.  
 Salvatore, San, hospital, 278.  
 Sambucci, 335.  
 Santa Colomba,  
 Santa Scolastica, monastery,  
 336.  
 Santangelo, village, 324.  
 Santa Severa (Pyrgos), 410.  
 Santo Polo, village and castle,  
 334.  
 Santo Spirito, hospital, 277.  
 Sapienza, university of, the, 270.  
 Saracinesco, village, 335.  
 Saturn, temple of, 40.  
 Saturnia, city of, 422.  
 Scala Santa, at the Lateran,  
 116.  
 Schola Xantha, 23, 42.  
 Sciarra palace, 263.  
 Scipio family, their tomb, 68.  
 Sebastiano, San, basilica of, 167.  
 — Porta di San, 7.  
 Senator, palace of the, 221.  
 Seneca, his supposed monu-  
 ment, 320.  
 Septimius Severus, his arches,  
 53; Septizonium, 29.  
 Servili, tomb of the, 69.  
 Servius Tullius, his walls of  
 Rome, and his Agger, 79.

## TEMPLES.

Sette Bassi, villa, 340.  
 — Sale, 60.  
 Seven hills of Rome, 12.  
 Sibyl, temple of the Tiburtine,  
 at Tivoli, 330.  
 Siciliano (Cicclion) 335.  
 Silvestri palace, 263.  
 Silvestro, S., church of, 163.  
 Sisto, Ponte, 9.  
 Sixtine chapel in the Vatican,  
 173.  
 Solfatara, on the road to Tivoli,  
 325.  
 Soriano, village, 421.  
 Sovana, village, 420.  
 Spada palace, 264; villa, 386.  
 Spoliarium and Vivarium, 80.  
 Sporting at Rome, xxiv.  
 Stanze of Raphael, at the Va-  
 tican, 207.  
 Statilus Taurus, amphitheatre  
 of, 47.  
 Steamboats on the Tiber, xv.  
 — from Civita Vecchia, xiv.  
 Stefano, S., Rotondo, church of,  
 168.  
 —, ruined basilica of, 356.  
 Studios of artists at Rome, 267.  
 Stuarts, the, their monument  
 in St. Peter's, 100; their  
 tomb in the crypt, 105.  
 Suana, ancient, 421.  
 Subiaco, town, 335.  
 Sublicius, Pons, 10.  
 Sulphur casts, xxiii.  
 Sun, temple of the, 40.  
 Surgeons at Rome, xviii.  
 Susanna, S., church of, 169.  
 Sutri, 424.

## T.

Tabularium, remains of the, 21.  
 Tarpeian Rock, 76.  
 Tarquinii, Etruscan city, 411.  
 Tartari, lago de', 324.  
 Teachers of languages at Rome,  
 xix; of music, singing, draw-  
 ing, &c., xx, xxi.  
 Temples: — on the Alban  
 Mount: Jupiter Latiælis, 352.  
 — Anna Perenna, 401.  
 — at Civita Lavinia: Juno  
 Sospita, 361.  
 — at Gabii: Juno Gabina,  
 374.  
 — at Ostia, 394.  
 — at Palestrina: Fortune,  
 368.  
 — at Porto: Portumnus, 392.  
 Temples at Rome: —  
 Æsculapius, 30.  
 Antoninus and Faustina, 30.  
 Apollo, 27.  
 Bacchus, 31.  
 Ceres and Proserpine, 31.  
 Concord, 31.

## TOMBS.

Temples at Rome: —  
 Divus Rediculus, 32.  
 Faunus, 30.  
 Fortuna Muliebris, 340.  
 Fortuna Virilis, 32.  
 Juno Sospita, Hope, and.  
 Piety, 33.  
 Jupiter Capitolinus, 33; Fere-  
 trius, 34.  
 Mars Ultor, 34.  
 Mater Matuta, 42.  
 Minerva Chalcidica, 35.  
 Minerva Medica, 35.  
 Neptune, 36.  
 Pallas Minerva, 35.  
 Pantheon, 36.  
 Quirinus, 38.  
 Remus, 39.  
 Romulus, 39.  
 Romulus, son of Maxentius,  
 39.  
 Saturn, 40.  
 Sun, 40.  
 Venus and Cupid, 40.  
 Venus and Rome, 40.  
 Vespasian, 41.  
 Vesta, 42.  
 Temples at Tivoli: —  
 Tiburtine Sibyl, 330.  
 Vesta, 330.  
 della Tosse, 331.  
 Teodoro, S., church of, 169.  
 Testaccio, Monte, 13.  
 Teverone, or Anio, river, 332.  
 Theatres, ancient: — at Bovillæ,  
 357; of Balbus, 42; Gabii,  
 374; of Marcellus, 42; Ostia,  
 396; of Pompey, 43; Tus-  
 culum, 344; Villa Adriana,  
 327.  
 —, modern, at Rome, xxv.  
 Thermae, see Baths.  
 Tiber, river, its level at Rome,  
 1.  
 —, island of the, 30, 398.  
 Titus, arch of, 54; baths of, 59.  
 Tivoli, town, 328.  
 Tombs, ancient, of —  
 Aruns, 359.  
 Augustus, 61.  
 Bibulus, 62.  
 Cecilia Metella, 63.  
 Caius Cestius, 64.  
 Claudian family, 63.  
 St. Constantia, 65.  
 M. Corvinus, 321.  
 the baker Eurysaces, 62.  
 Geta, 69, 319.  
 Hadrian, 66.  
 St. Helena, 65.  
 Horatia, 70.  
 Marcellus, 61.  
 the Nasos, 68.  
 the Painted, on the Via  
 Latina, 70.  
 Plautius Lucanus, 68, 326.  
 Pompey, 358.  
 Priscilla, 69, 320.



## TOMBS.

Tombs, ancient, of—  
 the Scipios, 68.  
 Seneca (supposed), 320.  
 Servilii, 69.  
 Vibius Marianus, 71.  
 Tombs on the Via Appia, 69.  
 — on the Via Latina, 70.  
 Tommaso, S., ch. of, 169.  
 Topography of Rome, 1.  
 Torlonia palace, 266.  
 Torre Boacciana, 397; de' Conti, 86; Lupara, 378; di Mezza Via, 357; Nuova, 364; di S. Michele, 394; delle Milizie, 87; Paterno, 399; Pignattara, 364; de' Schiavi, 373; Tre Teste, 373.  
 Toscanella, town, 418.  
 Tower of the Capitol, 10.  
 Tradesmen at Rome, xxi.  
 Trajan, his forum, basilica, and library, 25; his column, 51; his Portus Trajanus, 392.  
 Translators, xxii.  
 Trastevere, Rione, 4.  
 Trevi, Fontana di, 87; Rione, 3.  
 Trevignano, 390.  
 Trinità, la, de' Monti, ch. of, 170.  
 — dei Pelegrini, 171.  
 — — hospital of, 279.  
 Tuscania, Etruscan city, 418.  
 Tusculum, 343.

## U.

Umbilicus Romæ, 23.  
 University of Rome (Sapienza), 270.

## V.

Valchetta, torrent, 380.  
 Valmontone, 353.  
 Varia, 334.  
 Vatican, hill, 13; palace and museum, 172; history, 172; Scala Regia, Sala Regia, 173; Capella Sistina, 173; Capella Paolina, Sala Ducale, Loggie, 176; museum, Galleria Lapidaria, 178; Museo Chiaramonti, 179; Braccio Nuovo, 181; M. Pio-Clementino, 184; Cortile di Belvedere, Portico and Cabinets, 185-189; Hall of Animals, Gallery of Statues, 189; Hall of Busts, 190; Cabinet of Masks, Hall of the Muses, Circular Hall or Rotonda,

## VILLAS.

191; Hall of the Greek Cross, 192; Hall of the Biga, 193; Gallery of the Candelabras, 193; Etruscan Museum (Museo Gregoriano), 194; Egyptian Museum, 199; of the Arazzi or tapestries of Raphael, 199; Gallery of Maps, 200; Pinacotheca, or gallery of pictures, 200; Stanze of Raphael, 206; Capella di San Lorenzo, 212; Library of the Vatican, 213; Museo Cristiano, 215; Gabinetto Borgia, 216; Museo Profano, 217; manufactory of mosaics, 219; Gardens and Casino del Papa, 219; armoury, 220.  
 Veii, Etruscan city, 379.  
 Venezia, palazzo di, 266.  
 Venus, temples of, on the Numicus, 401; Venus and Cupid, 40; Venus and Rome, 40.  
 Verde, Monte, 13.  
 Vespasian, temple of, 41.  
 Vesta, temples of, 42; at Tivoli, 330.  
 Vetturini, xii.  
 Via Appia, 317; Nova, 356.  
 — Ardeatina, 401.  
 — Cassia, 387.  
 — Claudia, 387.  
 — Constantia, 326.  
 — Flaminia, 5.  
 — Gabina, 373.  
 — Labicana, 364.  
 — Latina, 70.  
 — Laurentina, 394.  
 — Nomentana, 386.  
 — Ostiensis, 394.  
 — Prænestina, 373.  
 — Portuensis, 391.  
 — Sacra, 24.  
 — Salara, 386.  
 — Severiana, 399.  
 — Sublacensis, 335.  
 — Tiburtina, 324.  
 — Triumphalis, 52, 352.  
 — Valeria, 333, 335.  
 — Veientana, 380.  
 — Vitellia, 302.  
 Viaducts of Laticcia, 359, 361.  
 — of Genzano, 361.  
 Vicarello, baths, 390.  
 Vicovaro, village, 334.  
 Vicus Alexandrinus, 394.  
 Vidoni palace, 266.  
 Villas, ancient, of—  
 Cassius, 332.

## ZENOBIA.

Villas, ancient, of—  
 Cicero, 344, 404.  
 Domitian, 358.  
 Hadrian, near Tivoli, 326.  
 Mæcenæs, 331.  
 Pompey, 358.  
 Quint. Varus, 332.  
 Villas, modern:—  
 Albani, 292.  
 Aldobrandini, at Frascati, 342.  
 Barberini, 358.  
 Borghese, 295.  
 Braschi, 333.  
 Cesarini, at Genzano, 361.  
 Doria, at Albano, 358.  
 d'Este, at Tivoli, 332.  
 Falconieri, at Frascati, 342.  
 Lante, 300.  
 Ludovisi, 299.  
 Madama, 300.  
 Massimi, 300.  
 Mattel, 300.  
 Medici, 301.  
 Mellini, 301.  
 Mondragone, at Frascati, 342.  
 Montalto, 342.  
 Muti, at Frascati, 340, 342.  
 Negroni, 301.  
 Palatina, 301.  
 Pallavicini, at Porto, 342.  
 Pamfili-Doria, 301.  
 Paolina Buonaparte, Rignano, Ruffinella, 342.  
 Spada, 27, 386.  
 Taverna, at Frascati, 342.  
 Torlonia, 342.  
 Vetulonia, 424.  
 Viminal hill, the, 13.  
 Vitale, S., church of, 171.  
 Vivarium and Spoliarium, 80.  
 Vulci, Etruscan city, 416.

## W.

Walls of Rome, 5.  
 Wolf of the Capitol, the, 225.  
 Workhouse of S. Maria, 280.

## Y.

York, card., his monument to the young Pretender, 341; destroys temple of Jupiter Latialis, 352; his tomb, 105.

## Z.

Zagarolo, town, 372.  
 Zenobia, baths of, 325.

THE END.

# MURRAY'S HANDBOOK ADVERTISER, 1858.

THE great advantage of this medium of Advertising over all others for those who are desirous of communicating information to Travellers can scarcely be questioned, as it enables Steam, Railway, and other Public Companies, Landlords of Inns, Tradesmen, and others, to bring under the immediate notice of the great mass of English and American Tourists who resort to France, Belgium, Germany, Switzerland, Italy, Spain and Portugal, Sweden, Norway, Denmark, Russia, the East, and other parts of the world every Season, in the most direct way, the various merits of their Railways, Steamers, Hotels, Taverns, Articles of Merchandise, Works of Art, and such other information as they may desire to make known. Instead of being limited to the casual publicity of a Daily, Weekly, or Monthly Periodical, THE HANDBOOK ADVERTISER has the additional merit of being displayed, for the entire year, in a permanent work of interest and of perpetual reference by the very class of persons for whom it is specially intended.

**Annual Circulation, 12,000.**

Advertisements must be paid in advance and sent to the Publisher's by 20th of April in each year. The Charges are—A Page, 4*l*. Half-page, 2*l*. 2*s*. A Column, 2*l*. 2*s*. Half a Column, 1*l*. 2*s*.

## INDEX TO ADVERTISEMENTS.

### GERMANY.

|                                                         |        |
|---------------------------------------------------------|--------|
| BERLIN.—Harsch's Glass Warehouse . . .                  | 13     |
| BONN.—Golden Star Hotel . . .                           | 19     |
| CARLSBAD.—Wolf's Glass Manufactory . . .                | 11     |
| COLOGNE.—Farina's Eau de Cologne . . .                  | 10     |
| DRESDEN.—Magazine of Fine Arts . . .                    | 11     |
| FRANKFORT.—Bing's Manufactory . . .                     | 8      |
| Tacchi's Glass Warehouse . . .                          | 9      |
| Roman Emperor Hotel . . .                               | 12     |
| Böhler's Manufactory of<br>Staghorn . . .               | 16, 17 |
| MUNICH.—Wimmer's Magazine . . .                         | 7      |
| PRAGUE AND VIENNA.—Hofmann's Glass<br>Manufactory . . . | 11     |
| VIENNA.—Lobmeyr's Glass Manufactory . . .               | 12     |
| FRANCE, SWITZERLAND, & ITALY.                           |        |
| BRIENZ.—Grossmann's Wood Sculpture . . .                | 6      |
| FLORENCE.—Bianchini's Mosaic . . .                      | 6      |
| LEGHORN.—Micali's Marble Works . . .                    | 11     |
| LUCERNE.—English Hotel . . .                            | 21     |
| NICE.—How's English Warehouse . . .                     | 7      |
| Lattes, General Agent . . .                             | 7      |
| PISA.—Huguet and Van Lint, Sculptors . . .              | 6      |
| VEYTAUX.—Pension Masson . . .                           | 31     |
| ZURICH.—Hôtel Belle Vue . . .                           | 24     |
| Kerez, Chemist . . .                                    | 24     |

### ENGLAND.

|                                     |    |
|-------------------------------------|----|
| Custom House Agents—McCracken . . . | 2  |
| Cary's Telescope . . .              | 12 |

|                                       |        |
|---------------------------------------|--------|
| Mechi's Dressing Cases . . .          | 12     |
| Argus Life Assurance . . .            | 13     |
| National Bank of Scotland . . .       | 14     |
| Thimm, Foreign Bookseller . . .       | 14     |
| Spiers' Ornamental Manufactures . . . | 14     |
| Black's Guide Books . . .             | 15     |
| Passport Agency Office . . .          | 18     |
| Royal Insurance Office . . .          | 20     |
| Pelican Life Insurance . . .          | 21     |
| London and Westminster Bank . . .     | 21     |
| Locock's Pulmonic Wafers . . .        | 22     |
| Athenæum . . .                        | 22     |
| Blackwood's Maps . . .                | 23     |
| Lavin's Cornish Museum . . .          | 24     |
| Sir Walter Scott's Works . . .        | 25     |
| Southgate's Portmanteaus . . .        | 26     |
| South-Eastern Railway . . .           | 27     |
| Society of Swiss Couriers . . .       | 28     |
| Tennant, Geologist . . .              | 28     |
| Heal's Bedsteads . . .                | 29     |
| Stanford, Mapseller . . .             | 30     |
| Rowland's Perfumery . . .             | 31     |
| Galignani's Paris Guide . . .         | 31     |
| Von Wegnern, German Teacher . . .     | 31     |
| Works on the Fine Arts . . .          | 32     |
| Sunset any Hour . . .                 | 33     |
| Mudie's Library . . .                 | 33     |
| Passport Agency Office . . .          | 33     |
| Steam to California, &c. . .          | 33     |
| Railway Guide-books . . .             | 34, 35 |
| Lee and Carter's Guide Depôt . . .    | 36     |

May, 1858.

## BRITISH CUSTOMS DUTIES.

LONDON, January 1, 1858.

# MESSRS. J. & R. M<sup>c</sup>CRACKEN,

7, OLD JEWRY, LONDON,

IMPORTERS OF FOREIGN WINES,

And Agents to Messrs. A. DELGADO and SON, of Cadiz,

AGENTS, BY APPOINTMENT, TO THE ROYAL ACADEMY, NATIONAL GALLERY,  
AND GOVERNMENT DEPARTMENT OF SCIENCE AND ART,

Sole Agents of Mr. J. M. FARINA, vis-à-vis la Place Juliers, Cologne,

And Agents generally for the Reception and Shipment of Works of Art, Baggage, &c.,

FROM AND TO ALL PARTS OF THE WORLD,

RETURN their sincere acknowledgments to the Nobility and Gentry for the liberal patronage hitherto conferred on them. They hope, by THE MODERATION OF THEIR CHARGES, and their unremitting care in passing through the CUSTOM-HOUSE Property confided to them, to merit a continuance of the favours they have heretofore enjoyed. Their establishment comprises DRY AND SPACIOUS WAREHOUSES, where Works of Art and all descriptions of Property can be kept during the Owner's absence, at most moderate rates of rent.

J. & R. M<sup>c</sup>C. undertake to execute Commissions for the purchase of Pictures, Statuary in Marble and Alabaster, Bronzes, &c., being in direct correspondence with Artists, Agents, and Bankers throughout the Continent.

*Packages sent, by Steamers or otherwise, to Southampton and Liverpool, also attended to; but all Letters of Advice and Bills of Lading to be addressed to 7, OLD JEWRY, LONDON.*

British Artists resident abroad, having occasion to send home their works for Exhibition, or to be passed by the Academy, will find it advantageous to address them to the care of Messrs. J. & R. M<sup>c</sup>C., whose appointment enables them to offer every facility.

Parties favouring J. & R. M<sup>c</sup>C. with Consignments are requested to be particular in having the Bills of Lading sent to them DIRECT by post, and also to forward their Keys with the Packages, as all Goods MUST BE EXAMINED immediately on arrival.

J. & R. M<sup>c</sup>C. keep Marsala Wines of first quality, also Port, and Messrs. A. DELGADO and Son's Sherry and Amontillado Wines; and are general Importers of French and other Foreign Wines.

## LIST OF DUTIES

NOW PAYABLE IN LONDON UPON THE IMPORTATION OF WORKS OF ART,  
CURIOSITIES, ETC., FROM THE CONTINENT.

**The following Articles are ALL FREE OF DUTY.**

ALABASTER and MARBLE.  
AMBER, Manufactures of.  
ANCHOVIES.  
AGATES and CORNELIANS, unset.  
BOOKS, of editions printed prior to 1801.  
BRONZE Works of Art (antiques and original works only).  
BULLION, Coins and Medals of all kinds, and battered Plate.  
CAMBRICS, Lawns, Damask and Diapers of Linen, or Linen and Cotton.  
CAMEOS, *not set*.  
CARRIAGES of all sorts.  
CATLINGS, and Harp Strings, silvered or not.

CASTS of Busts, Statues, or Figures.  
CORAL, whole, polished, unpolished, and fragments.  
COTTON, Manufactures of, *not* being articles wholly or in part made up.  
DIAMONDS, Emeralds, Pearls, and other Precious Stones, *not set*.  
FLOWER ROOTS.  
FRAMES for Pictures, Prints, Drawings, and Mirrors.  
FURS and SKINS, and Articles thereof.  
GLASS, all Plate, Cast or Rolled Glass.  
— Paintings on Glass.  
— Beads and Bugles.

**MCCRACKEN'S LIST OF DUTIES—continued.**

|                                                                                                                                  |                                                                    |
|----------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| GLASS Bottles, Wine Glasses, and Tumblers, and all white flint and common green-glass goods, <i>not</i> being cut or ornamented. | PAINTERS' COLOURS, Brushes, Pencils, and Crayons.                  |
| LINEN Manufactures, <i>not</i> being articles wholly or in part made up.                                                         | PICTURES.                                                          |
| LAY Figures, imported by British Artists for their own use.                                                                      | PLANTS and TREES, alive.                                           |
| MAGNA GRECIA Ware, and Antique Earthen Vases.                                                                                    | SEEDS.                                                             |
| MANUSCRIPTS.                                                                                                                     | SAUSAGES.                                                          |
| MAPS and CHARTS, and parts thereof.                                                                                              | SPECIMENS of Natural History, Minerals, Fossils, and Ores.         |
| MINERAL Waters.                                                                                                                  | STONE, all Sculpture and Articles of Stone, Alabaster, and Marble. |
| MODELS of Cork and Wood.                                                                                                         | SULPHUR Impressions, or Casts.                                     |
| OLIVES and Olive Oil.                                                                                                            | TELESCOPES.                                                        |
|                                                                                                                                  | TILES.                                                             |
|                                                                                                                                  | VASES, Ancient, <i>not</i> of Stone or Marble.                     |

**On the following Articles the Duty is 5 per cent. ad valorem.**

|                                                           |                                              |
|-----------------------------------------------------------|----------------------------------------------|
| CASHMERE SHAWLS, and all Articles of Goats' Hair or Wool. | LINEN Articles, wholly or in part made up.   |
| COTTON Articles, wholly or in part made up.               | WOOLLEN Articles, wholly or in part made up. |

**On the following Articles the Duty is 10 per cent. ad valorem.**

|                                      |                                                                                                 |
|--------------------------------------|-------------------------------------------------------------------------------------------------|
| BOXES of all sorts.                  | MOSAIC, small Ornaments for Jewellery.                                                          |
| EGYPTIAN, and all other Antiquities. | MUSICAL Instruments, <i>excepting</i> Musical Boxes, Brass Instruments, Pianos, and Accordions. |
| EMBROIDERY and Needlework.           | SCAGLIOLA Tables.                                                                               |
| FURNITURE of all kinds.              |                                                                                                 |
| JEWELLERY, and all Jewels set.       |                                                                                                 |
| LACE made by hand.                   |                                                                                                 |

|                                                                                                                                                                                                                                                     |                 |    |    |    |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|----|----|----|
| ARQUEBUSADE WATER . . . . .                                                                                                                                                                                                                         | the gallon      | £1 | 0  | 0  |
| BEADS of CORAL . . . . .                                                                                                                                                                                                                            | the lb.         | 0  | 1  | 6  |
| ——— Crystal, Jet, and Mock Pearl . . . . .                                                                                                                                                                                                          | ditto           | 0  | 0  | 2  |
| BOOKS, of editions printed in and since 1801 . . . . .                                                                                                                                                                                              | the cwt.        | 1  | 10 | 0  |
| ——— imported under International Treaties of Copyright . . . . .                                                                                                                                                                                    | ditto           | 0  | 15 | 0  |
| (Pirated Editions of English Works, of which the Copyright exists in England, totally prohibited.)                                                                                                                                                  |                 |    |    |    |
| ——— English, reimported (unless declared that no Drawback was claimed on Export) . . . . .                                                                                                                                                          | the lb.         | 0  | 0  | 1½ |
| BROCADE of GOLD and SILVER . . . . .                                                                                                                                                                                                                | ditto           | 0  | 5  | 0  |
| BRONZE, } all Manufactures of . . . . .                                                                                                                                                                                                             | the cwt.        | 0  | 10 | 0  |
| BRASS, and }                                                                                                                                                                                                                                        |                 |    |    |    |
| COPPER, }                                                                                                                                                                                                                                           |                 |    |    |    |
| CARPETS and RUGS (woollen) . . . . .                                                                                                                                                                                                                | the square yard | 0  | 0  | 6  |
| CORAL NEGLIGEEES . . . . .                                                                                                                                                                                                                          | the lb.         | 0  | 1  | 0  |
| CHINA, PORCELAIN, and EARTHENWARE, all . . . . .                                                                                                                                                                                                    | the cwt.        | 0  | 10 | 0  |
| CLOCKS, not exceeding the value of 5s. each . . . . .                                                                                                                                                                                               | the dozen       | 0  | 4  | 0  |
| ——— exceeding 5s., and not exceeding the value of 12s. 6d. each . . . . .                                                                                                                                                                           | ditto           | 0  | 8  | 0  |
| ——— exceeding 12s. 6d., and not exceeding the value of 3l. each . . . . .                                                                                                                                                                           | each            | 0  | 2  | 0  |
| ——— exceeding 3l., and not exceeding the value of 10l. . . . .                                                                                                                                                                                      | ditto           | 0  | 4  | 0  |
| ——— exceeding 10l. value . . . . .                                                                                                                                                                                                                  | ditto           | 0  | 10 | 0  |
| CIGARS and TOBACCO, manufactured (3 lbs. only allowed in a passenger's baggage, and 5 per cent. additional) . . . . .                                                                                                                               | the lb.         | 0  | 9  | 0  |
| TOBACCO, unmanufactured (with 5 per cent. additional on the Duty) . . . . .                                                                                                                                                                         | ditto           | 0  | 3  | 0  |
| (N.B.—Unmanufactured Tobacco cannot be imported in less quantity than 300 lbs., or Cigars 80 lbs. in a Package; but small quantities are allowed for Private Use on declaration, and payment of a Fine of 1s. 6d. per lb. in addition to the Duty.) |                 |    |    |    |
| COFFEE . . . . .                                                                                                                                                                                                                                    | the lb.         | 0  | 0  | 4  |
| CONFECTIONERY, Sweetmeats and Succades . . . . .                                                                                                                                                                                                    | ditto           | 0  | 0  | 2  |
| CORDIALS and LIQUEURS . . . . .                                                                                                                                                                                                                     | the gallon      | 1  | 0  | 0  |
| CURTAINS, embroidered on Muslin or Net, called Swiss Curtains . . . . .                                                                                                                                                                             | the lb.         | 0  | 1  | 0  |
| EAU DE COLOGNE, in long flasks . . . . .                                                                                                                                                                                                            | the flask       | 0  | 0  | 8  |
| ——— in any other description of bottles . . . . .                                                                                                                                                                                                   | the gallon      | 1  | 0  | 0  |

**McCRACKEN'S LIST OF DUTIES—continued.**

|                                                                                     |                               |
|-------------------------------------------------------------------------------------|-------------------------------|
| FLOWERS, Artificial, the cubic foot as packed . . . . .                             | £0 12 0                       |
| GLASS, Flint, Cut, Coloured, and Fancy Ornamental Glass, of whatever kind . . . . . | <i>the cwt.</i> 0 10 0        |
| GLOVES, of Leather (and 5 per cent. additional) . . . . .                           | <i>the dozen pair</i> 0 3 6   |
| LACQUERED and Japanned Wares . . . . .                                              | <i>the cwt.</i> 1 0 0         |
| MACCARONI and VERMICELLI . . . . .                                                  | <i>ditto</i> 0 1 0            |
| NAPLES SOAP . . . . .                                                               | <i>ditto</i> 0 0 8            |
| PERFUMERY . . . . .                                                                 | <i>the lb.</i> 0 0 2          |
| PERFUMED SPIRITS . . . . .                                                          | <i>the gallon</i> 1 0 0       |
| PAPER HANGINGS, Flock Paper, and Paper printed, painted, or stained . . . . .       | <i>the lb.</i> 0 0 3          |
| PIANOFORTES, horizontal grand . . . . .                                             | <i>each</i> 3 0 0             |
| — upright and square . . . . .                                                      | <i>ditto</i> 2 0 0            |
| PLATE, of Gold . . . . .                                                            | <i>the oz. troy</i> 1 1 0     |
| — of Silver, gilt or ungilt . . . . .                                               | <i>ditto</i> 0 1 8            |
| PRINTS and DRAWINGS, single or bound, plain or coloured . . . . .                   | <i>the lb.</i> 0 0 3          |
| SILK, MILLINERY, Turbans or Caps . . . . .                                          | <i>each</i> 0 3 6             |
| — Hats or Bonnets . . . . .                                                         | <i>ditto</i> 0 7 0            |
| — Dresses . . . . .                                                                 | <i>ditto</i> 1 10 0           |
| — HANGINGS, and other Manufactures of Silk . . . . .                                | <i>the 100l. value</i> 15 0 0 |
| — VELVETS, plain or figured . . . . .                                               | <i>the lb.</i> 0 9 0          |
| TEA . . . . .                                                                       | <i>ditto</i> 0 1 5            |
| TOYS and TURNERY . . . . .                                                          | <i>the cubic foot</i> 0 0 4   |
| WINE in Casks or Bottles (in bottles 6 to the gal., & 5 per cent. add.) . . . . .   | <i>the gal.</i> 0 5 6         |
| SPIRITS in Cask or Bottle . . . . .                                                 | <i>ditto</i> 0 15 0           |

No Cask can be imported of less contents than 24 Gallons.

**THEIR PRINCIPAL CORRESPONDENTS ARE AT**

|                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                      |                               |
|----------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------|
| CALAIS.....                                        | Messrs. CHARTIER, MORY, & VOGUE.                                                                                                                                                                                                                                                                                                                                                                                                     | Messrs. ISAAC VITAL & FILS.   |
| BOULOGNE S. M...                                   | Messrs. CHARTIER, MORY, & VOGUE.                                                                                                                                                                                                                                                                                                                                                                                                     | Mr. H. SIRE. Mr. C. QUETTIER. |
| PARIS.....                                         | { Mr. M. CHENUE, Packer, Rue Croix Petits Champs, No. 24.<br>Mr. J. KLEINFELDER, 38, Rue Lafayette.<br>M. M. HOFMANN, 58, Rue Hauteville.                                                                                                                                                                                                                                                                                            |                               |
| HAVRE.....                                         | Messrs. P. DEVOT & Co.                                                                                                                                                                                                                                                                                                                                                                                                               |                               |
| HONFLEUR.....                                      | Mr. J. WAGNER.                                                                                                                                                                                                                                                                                                                                                                                                                       |                               |
| MARSEILLES.....                                    | { Messrs. HORACE BOUCHET & Co. Messrs. CLAUDE CLERC & Co.<br>Mr. PHILIGRET, 8, Rue Suffren.                                                                                                                                                                                                                                                                                                                                          |                               |
| BAGNERES DE BI-<br>GORRE (Hautes<br>Pyrénées)..... | Mr. LÉON GÉRUZET, Marble Works.                                                                                                                                                                                                                                                                                                                                                                                                      |                               |
| PAU.....                                           | Mr. MERILLON AÎNÉ.                                                                                                                                                                                                                                                                                                                                                                                                                   |                               |
| BORDEAUX.....                                      | { Mr. LÉON GÉRUZET, 44, Allées de Tourny.<br>Mr. LÉON SANSOT, FILS, Hôtel des Princes et de la Paix.                                                                                                                                                                                                                                                                                                                                 |                               |
| GIBRALTAR.....                                     | Messrs. ARCHBOLD, JOHNSTON, & POWERS.                                                                                                                                                                                                                                                                                                                                                                                                |                               |
| LISBON.....                                        | Mr. ARTHUR VAN ZELLER, Penin. & Orient. St. Nav. Co.'s Offices.                                                                                                                                                                                                                                                                                                                                                                      |                               |
| SEVILLE.....                                       | { Mr. JULIAN B. WILLIAMS, British Vice-Consulate.<br>Don JUAN ANTO. BAILLY.                                                                                                                                                                                                                                                                                                                                                          |                               |
| MALAGA.....                                        | Mr. W. P. MARKS, British Consul.                                                                                                                                                                                                                                                                                                                                                                                                     |                               |
| NICE.....                                          | { Messrs. A. LACROIX & Co., British Consulate. Mr. T. W. HOW.<br>Messrs. AVIGDOR AINÉ & FILS. Mr. CH. GIORDAN.<br>Messrs. GIBBS & Co. Sig. G. LOLEO, Croce di Malta.                                                                                                                                                                                                                                                                 |                               |
| GENOA.....                                         | { Mr. BROWN, Jun., British Vice-Consul. GIO. VIGNOLO & FIG <sup>o</sup> .<br>Messrs. BUFFET & BERUTO, Piazzale di S. Sepolcro, No. 3176.                                                                                                                                                                                                                                                                                             |                               |
| MILAN.....                                         | Messrs. BRAMBILLA.                                                                                                                                                                                                                                                                                                                                                                                                                   |                               |
| CARRARA.....                                       | { Sig. F. BIENAIMÉ, Sculptor. Mr. VINCENZO LIVY, Sculptor.<br>Messrs. W. MACBEAN & Co. Messrs. HENDERSON BROTHERS.                                                                                                                                                                                                                                                                                                                   |                               |
| LEGHORN.....                                       | { Messrs. THOMAS PATE & SONS. Messrs. MAQUAY, PAKENHAM,<br>& SMYTH. Messrs. GIACO. MICALI & FIG <sup>o</sup> . Sculptors in Alabaster<br>and Marble. Mr. M. RISTORI. Mr. JOSEPH GUANO. Messrs.<br>G. GALLIANI & Co. Mr. ULISSE COTREMAN.                                                                                                                                                                                             |                               |
| PISA.....                                          | { Messrs. HUGUET & VAN LINT, Sculptors in Alabaster and Marble.<br>Messrs. EMMIE. FENZI & Co. Messrs. PLOWDEN & FRENCH. Messrs.                                                                                                                                                                                                                                                                                                      |                               |
| FLORENCE.....                                      | { MAQUAY & PAKENHAM. Mr. E. GOODBAN. Mr. J. TOUGH.<br>Messrs. NESTI, CIARDI, & Co. Mr. ANTO <sup>o</sup> DI LUIGI PIACENTI.<br>Mr. S. LOWE. Mr. GAETO. BIANCHINI, Mosaic Worker, opposite<br>the Capella de' Medici. P. BAZZANTI & FIG., Sculptors, Lungo<br>l'Arno. Heirs of F. L. PISANI, Sculptor, No. 1, sul Prato. Messrs.<br>FILI. PACETTI, Picture-frame Makers, Via del Palagio. Sig. CARLO<br>NOCCIOLI. Sig. LUIGI RANACCI. |                               |

## MESSRS. J. &amp; R. McCracken's CORRESPONDENTS—continued.

|                    |                                                                                                                                                                                                        |
|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| VOLTERRA .....     | Sig. OTTO. CALLAJ, and Messrs. G. CHERICI & FIGI.                                                                                                                                                      |
| BOLOGNA .....      | Mr. G. B. RENOLI. Sig. L. GALLI.                                                                                                                                                                       |
| ANCONA .....       | Messrs. MOORE, MERELLET, & Co.                                                                                                                                                                         |
| ROME .....         | Messrs. TORLONIA & Co. Messrs. FREEBORN & Co. Messrs. MAC-BEAN & Co. Messrs. PLOWDEN, CHOLMELEY, & Co. Messrs. PAKENHAM, HOOKER, & Co. Mr. EDWARD TREBBI. Mr. LUIGI BRANCHINI, at the English College. |
| CIVITA VECCHIA.    | Messrs. LOWE BROTHERS, British Vice-Consulate. Mr. T. ARATA.                                                                                                                                           |
| NAPLES .....       | Messrs. IGGULDEN & Co. Messrs. W. J. TURNER & Co.                                                                                                                                                      |
| PALERMO .....      | Messrs. PRIOR, TURNER, & THOMAS.                                                                                                                                                                       |
| MESSINA .....      | Messrs. CAILLER & Co.                                                                                                                                                                                  |
| CORFU .....        | Mr. J. W. TAYLOR.                                                                                                                                                                                      |
| ALEXANDRIA .....   | Messrs. BRIGGS & Co.                                                                                                                                                                                   |
| CONSTANTINOPLE     | Messrs. C. & E. GRACE. Mr. EDWARD LAFONTAINE.                                                                                                                                                          |
| MALTA .....        | Mr. EMANUEL ZAMMIT. Messrs. JOSH. DARMANIN & SONS, 45, Strada Levante, Mosaic Workers. Mr. FORTUNATO TESTA, 92, Strada Sta Lucia. Messrs. L. VED. DE CESARE & FIGLI. Mr. L. FRANCALANZA.               |
| SMYRNA .....       | Messrs. HANSON & Co.                                                                                                                                                                                   |
| BEYROUT .....      | Mr. HENRY HEALD.                                                                                                                                                                                       |
| ATHENS, PIRÆUS     | Mr. J. J. BUCHERER.                                                                                                                                                                                    |
| SYRA .....         | Mr. WILKINSON, British Consul.                                                                                                                                                                         |
| VENICE .....       | Messrs. FRERES SCHIELIN.                                                                                                                                                                               |
| TRIESTE .....      | Messrs. S. & A. BLUMENTHAL & Co.                                                                                                                                                                       |
| OSTEND .....       | Mr. L. BOYARDI, Campo S. Fantino, No. 2000, rosso.                                                                                                                                                     |
| GHENT .....        | Messrs. MOORE & Co.                                                                                                                                                                                    |
| BRUSSELS .....     | Messrs. BACH & Co. Mr. R. ST. AMOUR.                                                                                                                                                                   |
| ANTWERP .....      | Mr. J. DE BUYSER, Dealer in Antiquities, Marché au Beurre, 21.                                                                                                                                         |
| ROTTERDAM .....    | Messrs. F. MACK & Co., Kipdorp, No. 1748.                                                                                                                                                              |
| COLOGNE .....      | Mr. P. VAN ZEEBROECK, Picture Dealer, &c., Rue des Récollets, 2076.                                                                                                                                    |
| MAYENCE .....      | Messrs. PRESTON & Co. Messrs. S. A. LEVINO & Co.                                                                                                                                                       |
| FRANKFORT O. M.    | Messrs. BOUTMY & Co. Messrs. C. HEMMANN & Co.                                                                                                                                                          |
| HEIDELBERG .....   | Mr. J. M. FARINA, vis-à-vis la Place Juliens. Messrs. Gme. TILMES & Co. Mr. ALBERT HEIMANN, 29, Bischofsgartenstrasse.                                                                                 |
| MANNHEIM .....     | Mr. G. L. KAYSER, Expéditeur. Mr. W. KNUSSMANN, Cabinet Maker.                                                                                                                                         |
| MUNICH .....       | Mr. P. A. TACCHI'S SUCCESSOR, Glass Manufacturer, Zeil.                                                                                                                                                |
| NUREMBERG .....    | Messrs. BING, JUN., & Co. Mr. F. BÖHLER, Zeil D, 17.                                                                                                                                                   |
| FÜRTH .....        | Mr. G. A. ZIPF, Ross Markt.                                                                                                                                                                            |
| BASLE .....        | Mr. PH. ZIMMERMANN. Mr. M. LIEBER.                                                                                                                                                                     |
| BERNE .....        | Mr. DINKELSPILL. Messrs. EYSEN & CLAUS.                                                                                                                                                                |
| GENEVA .....       | Mr. HY. WIMMER, Printseller, Promenade St. No. 12. Messrs. MAY & WIDMAYER, Printsellers. Messrs. L. NEGRIOLI & Co. Heirs of SEB. PICHLER.                                                              |
| LAUSANNE .....     | Mr. PAOLO GALIMBERTI, at the Red Horse, Dealer in Antiquities.                                                                                                                                         |
| INTERLACKEN .....  | Mr. JOHN CONRAD CNOPF, Banker and Forwarding Agent.                                                                                                                                                    |
| CONSTANCE .....    | Mr. A. PICKERT.                                                                                                                                                                                        |
| SCHAFFHAUSEN ..... | Messrs. JEAN PREISWERK & FILS. Mr. BISCHOFF DE ST. ALBAN.                                                                                                                                              |
| WALDSHUT .....     | Messrs. SCHNEUWLIN & Co. Mr. BENOIT LA ROCHE.                                                                                                                                                          |
| HAMBURG .....      | Mr. ALBERT TRUMPY.                                                                                                                                                                                     |
| PRAGUE .....       | Messrs. AUG. SNELL & STRASSE.                                                                                                                                                                          |
| CARLSBAD .....     | Mr. L. LONGCHAMPS.                                                                                                                                                                                     |
| MARIENBAD .....    | Mr. J. GROSSMANN. Mr. CLEMENT SESTL.                                                                                                                                                                   |
| VIENNA .....       | Messrs. ZOLLIKOFFER & HOZ.                                                                                                                                                                             |
| BERLIN .....       | Messrs. SCHAAR & CLAUS. Mr. G. F. RODE.                                                                                                                                                                |
| DRESDEN .....      | Mr. W. HOFMANN, Glass Manufacturer, Blauern Stern.                                                                                                                                                     |
| NEW YORK .....     | Mr. P. CZERMAK, ditto. Mr. A. V. LEBEDA, Gun Maker.                                                                                                                                                    |
|                    | Mr. THOMAS WOLF, Glass Manufacturer.                                                                                                                                                                   |
|                    | Mr. CARL KNOLL, au Lion Blanc.                                                                                                                                                                         |
|                    | Mr. J. T. ADLER, Glass Manufacturer.                                                                                                                                                                   |
|                    | Mr. W. HOFMANN, Glass Manufacturer, am Lugeck, No. 768.                                                                                                                                                |
|                    | Mr. JOS. LOBMEYR, Glass Manufacturer, 940, Kärntner Strasse.                                                                                                                                           |
|                    | Messrs. SCHICKLER, Brothers.                                                                                                                                                                           |
|                    | Mr. LION M. COHN, Comm <sup>re</sup> , Expéditeur.                                                                                                                                                     |
|                    | Messrs. C. HARSCH & Co., Glass Manufacturers, 67, Unter den Linden.                                                                                                                                    |
|                    | Messrs. H. W. BASSENCE & Co. Mr. C. TEICHERT, Royal Porcelain Manufactory Dépôt. Mr. J. KREISS, Glass Manufacturer.                                                                                    |
|                    | Madame HELENA WOLFSOHN, Schüssergasse, No. 5.                                                                                                                                                          |
|                    | Messrs. WILBUR & PRICE.                                                                                                                                                                                |

## FLORENCE.

—.——

### G. BIANCHINI,

MANUFACTURER OF TABLES AND LADIES' ORNAMENTS  
OF FLORENTINE MOSAIC,

**No. 4844, VIA DE' NELLI,**

*Opposite the Royal Chapel of the Medici,*

**I**NVITES the English Nobility and Gentry to visit his Establishment, where may always be seen numerous specimens of this celebrated and beautiful Manufacture, in every description of Rare and Precious Stones. Orders for Tables and other Ornaments executed to any Design.

G. BIANCHINI'S Agents in England are Messrs. J. & R. McCracken, 7, Old Jewry, London.

## BRIENZ — INTERLACKEN.

—.——

### J. GROSSMANN,

SCULPTOR IN WOOD, AND MANUFACTURER OF SWISS  
WOOD MODELS AND ORNAMENTS,

**AT INTERLACKEN.**

**H**IS WAREHOUSE is situated between the Belvedere Hotel and Schweizerhof, where he keeps the largest and best assortment of the above objects to be found in Switzerland. He undertakes to forward Goods to England and elsewhere.

Correspondents in England, Messrs. J. & R. McCracken, 7, Old Jewry.

## P I S A.

—.——

### HUGUET AND VAN LINT,

SCULPTORS IN MARBLE AND ALABASTER,

**Lung' Arno, near the Tre Donzelle.**

**T**HE oldest established house in Pisa, where may be found the best assortment of Models of the Duomo, Baptistry, and Tower. Also Figures and other local objects illustrative of the Agriculture and Customs of the country, executed in the highest style of art.

Their extensive Show Rooms are always open to Visitors.

Correspondents in England, Messrs. J. & R. McCracken, 7, Old Jewry, London.

**NICE.****ENGLISH WAREHOUSE.****T. W. HOW,**

WINE MERCHANT, GROCER, &amp;c.,

**Quai du Jardin des Plantes,**

(Two doors from the Hôtel de France).

Wines and Teas of the choicest qualities. Bass's and Allsopp's Pale and Burton Ales, Stout, Porter, &c. Lemann's Biscuits, English Cheese, York Hams, Pickles, Sauces, and a variety of other condiments and articles too numerous to mention.

Correspondents in London, Messrs. J. and R. M'CRACKEN, 7, Old Jewry.

**NICE.****F. LATTES,****Near the Pont Neuf,**

GENERAL AGENT,

AND

**AGENT FOR LETTING FURNISHED  
APARTMENTS.**

Letters addressed as above from parties requiring any information respecting Apartments, &c., will meet with immediate attention.

**MUNICH.****HENRY WIMMER,**

SUCCESSOR TO

**J. M. DE HERMANN,**

PRINT AND PICTURE SELLER TO HIS MAJESTY THE KING  
OF BAVARIA,

**ROYAL PROMENADE STRASSE, No. 12,**

MAGAZINE OF OBJECTS OF FINE ARTS,

PICTURES, PRINTS, DRAWINGS, AND LITHOGRAPHS,

INVITES the Nobility and Gentry to visit his Establishment, where he has always on Sale an extensive collection of Pictures by Modern Artists, Paintings on Glass and Porcelain, Miniatures, Drawings, Engravings, and Lithographs, the latter comprising the Complete Collections of the various Galleries, of which Single Copies may be selected.

He has also on Sale all that relates to the Fine Arts.

H. WIMMER undertakes to forward to England all purchases made at his Establishment, through his Correspondents, Messrs. J. & R. M'CRACKEN, 7, Old Jewry, London.



FRANKFORT O. M.

BING JUN<sup>R</sup>. AND CO.

ZEIL, No. 31,

(OPPOSITE THE HOTEL DE RUSSIE,)

MANUFACTORY OF ARTICLES IN STAG'S HORN.

DEPOT OF DRESDEN CHINA.

COPY OF THE STATUE OF ARIADNE.

\* \* ALL KINDS OF PARISIAN FANCY ARTICLES.

MESSRS. BING JUN. AND CO. beg respectfully to invite the Public to visit their Establishment, where they have always on show, and for sale, a most extensive Assortment of Articles in Stag's Horn, of their own manufacture; consisting of Brooches, Ear-rings, Bracelets, Pen and Pencil Holders, Seals, Inkstands, Watch-stands, Snuff-boxes, Cigar-boxes, Whips, Walking-sticks, Knives, Card-cases, and every description of article for the Writing and Work Table, besides Vases and other ornamental objects too various to be here enumerated.

Messrs. BING have also the finest Copies, both in Biscuit-China and Bronze, of the Statue of Ariadne, the chef-d'œuvre of the Sculptor DANNECKER, of which the original is in Bethman's Museum at Frankfort O. M.

Messrs. BING have likewise the *Sole Dépôt* in FRANKFORT of the Porcelain of the Royal Manufactory of Dresden; and at their Establishment may be seen the most splendid assortment of Figures after the Ancient Models, ornamented with Lace-work of the most extraordinary fineness; likewise Dinner, Dessert, and Tea Services; Plates, Vases, Candelabras, Baskets, &c. &c., in the Antique Style, ornamented with flowers in relief, and the finest paintings.

Besides the above-named objects, they have a superb assortment of Clocks, Bronzes, Porcelain, and other Fancy Objects, the productions of Germany, France, and England.

DEPOT OF THE VERITABLE EAU DE COLOGNE OF JEAN MARIA FARINA, OF COLOGNE.

Hosted by Google  
 Their Correspondents in London are J. and R. M<sup>C</sup>CRACKEN, 7, Old Jewry.

---

**FRANKFORT O. M.**

---

**P. A. TACCHI'S SUCCESSOR,**

(LATE FRANCIS STEIGERWALD,)

**ZEIL D, No. 17,****BOHEMIAN FANCY GLASS AND CRYSTAL  
WAREHOUSE.**

---

P. A. TACCHI'S SUCCESSOR begs to acquaint the Public that he has become the Purchaser of Mr. F. STEIGERWALD'S ESTABLISHMENT in this Town, for the Sale of Bohemian Fancy Cut Glass and Crystals.

He has always an extensive and choice Assortment of the Newest and most Elegant Patterns of

**ORNAMENTAL CUT, ENGRAVED, GILT, & PAINTED GLASS,**  
BOTH WHITE AND COLOURED,

In Dessert Services, Chandeliers, Articles for the Table and Toilet, and every possible variety of objects in this beautiful branch of manufacture. He solicits, and will endeavour to merit, a continuance of the favours of the Public, which the late well-known House enjoyed in an eminent degree during a considerable number of years.

P. A. TACCHI'S SUCCESSOR has BRANCH ESTABLISHMENTS during the Season at

**WIESBADEN AND EMS,**

Where will always be found Selections of the newest Articles from his principal Establishment.

---

His Agents in England, to whom he undertakes to forward Purchases made of him, are Messrs. J. & R. M'CRACKEN, 7, Old Jewry, London.

## COLOGNE O. RHINE.

## JOHN MARIA FARINA

(OPPOSITE THE JULICH'S PLACE),

PURVEYOR TO H. M. QUEEN VICTORIA;  
TO H. M. F. W. III., KING OF PRUSSIA; THE EMPEROR OF RUSSIA;  
THE KING OF HANOVER, ETC. ETC.,

OF THE

ONLY GENUINE EAU DE COLOGNE.

THE frequency of mistakes, which are sometimes accidental, but for the most part the result of deception practised by interested individuals, induces me to request the attention of English travellers to the following statement:—

Since the first establishment of my house in 1709, there has never been any partner in the business who did not bear the name of FARINA, nor has the manufacture of a second and cheaper quality of EAU DE COLOGNE ever been attempted. Since 1828, however, several inhabitants of Cologne have entered into engagements with Italians of the name of Farina, and, by employing that name, have succeeded to a very great extent in foisting an inferior and spurious article upon the Public.

But they have in this rivalry in trade not been satisfied with the mere usurpation of my name; the concluding phrase, "*opposite the Julich's Place*," which had so long existed my special property, was not allowed to remain in its integrity. To deceive and lead astray again those of the public who are not fully conversant with the locality and circumstances, the competition seized hold of the word "*opposite*," and more than once settled in my immediate neighbourhood, that they might avail themselves to the full extent of the phrase "*opposite the Julich's Place*." When tried before the courts, the use only of the word "*opposite*" was forbidden, which, however, has been supplied by the word "*at*" or "*near*," with the addition of the number of their houses. It is true, another less flagrant, but not less deceitful invention was, that several of my imitators established the sites of their manufactories in other public places of the town, to enable them to make use of the phrase "*opposite — Place, or Market*," on their address cards or labels, speculating, with respect to the proper name "*Julich*," on the carelessness or forgetfulness of the consumer. I therefore beg to inform all strangers visiting Cologne that my establishment, which has existed since 1709, is exactly opposite the Julich's Place, forming the corner of the two streets, Unter Goldschmidt and Oben Marspforten, No. 23; and that it may be the more easily recognised, I have put up the arms of England, Russia, &c. &c., in the front of my house. By calling the attention of the public to this notice, I hope to check that system of imposition which has been so long practised towards foreigners by coachmen, valets-de-place, and others, who receive bribes from the vendors of the many spurious compounds sold under my name.

A new proof of the excellence of my manufacture has been put beyond all doubt by the fact of the Jury of the Great Exhibition in London having awarded me the Prize Medal.— See the Official Statement in No. 20,934, page 6, of the '*Times*' of this month.

COLOGNE, October, 1851.

J. M. FARINA,  
Opposite the Julich's Place.

\* \* My Agents in London are MESSRS. J. & R. M'CRACKEN, 7, Old Jewry,  
by whom orders are received for me.

---

## D R E S D E N .

---

### MAGAZINE OF ANTIQUITIES AND FINE ARTS.

## HELENA WOLFSOHN, NÉE MEYER,

(SUCCESSOR OF L. MEYER AND SONS,)

**5, SCHLOSSERGASSE,**

BEGS respectfully to solicit the inspection of her Establishment, where she has always on show and for sale a most extensive assortment of Old Saxon China, Old Sèvres and Japan, Antique Furniture, Bronzes, Old Lace, such as Points de Bruxelles and d'Alençon, Points de Venise, Guipure, &c. &c. Venetian, Ruby, and Painted Glass, Rock Crystal, Ivory Work, Enamels, Mosaic Work, Armour, Gobelins Tapestry, Fans, and many other remarkable and curious articles.

HER CORRESPONDENTS IN ENGLAND ARE

**Messrs. J. & R. M'CRACKEN, 7, Old Jewry, London.**

---

## WILLIAM HOFMANN,

### BOHEMIAN GLASS MANUFACTURER,

TO HIS MAJESTY THE EMPEROR OF AUSTRIA,

RECOMMENDS his great assortment of Glass Ware, from his own Manufactories in Bohemia. The choicest Articles in every Colour, Shape, and Description, are sold, at the same moderate prices, at both his Establishments—

**At Prague, Hotel Blue Star; at Vienna, 768, Lugeck.**

Agents in London, Messrs. J. and R. M'CRACKEN, 7, Old Jewry.

*Goods forwarded direct to England, America, &c.*

---

### LEGHORN.

## HIACINTH MICALI AND SON,

*Via Ferdinanda, No. 1230.*

Manufactory of Marble, Alabaster, and Scagliola Tables, and Depôt of objects of Fine Arts.

Their extensive Show-rooms are always open to Visitors.

THEIR AGENTS IN ENGLAND ARE

**MESSRS. J. AND R. M'CRACKEN,**  
7, Old Jewry, London.

### CARLSBAD.

## THOMAS WOLF,

MANUFACTURER OF

### ORNAMENTAL GLASS WARES.

THOMAS WOLF begs to inform the Visitors to Carlsbad that at his Establishment will be found the finest and richest Assortment of the Crystal and Glass Wares of Bohemia—especially **Table and Dessert Services**—all at reasonable and fixed prices.

CORRESPONDENTS IN ENGLAND:

Messrs. J. & R. M'CRACKEN, 7, Old Jewry.

## VIENNA.

**Bohemian White and Coloured Crystal Glass Warehouse.**

### JOSEPH LOBMEYR, GLASS MANUFACTURER,

No. 940, KÄRNTNERSTRASSE,

BEGS to inform Visitors to Vienna that he has considerably enlarged his Establishment. The most complete assortment of all kinds of Bohemian White and Coloured Crystal Glass, and of all articles in this branch of industry, in the newest and most elegant style, is always on hand. The rich collections of all Articles of Luxury, viz. Table, Dessert, and other Services, Vases, Candelabras, Lustres, Looking-glasses, &c. &c., will, he feels assured, satisfy every visitor.

The prices are fixed at very moderate and reasonable charges.—The English language is spoken.

His Correspondents in England, Messrs. J. and R. M'CRACKEN, No. 7, Old Jewry, London, will execute all orders with the greatest care and attention.

### Everything for the Tourist.

DRESSING-CASES.—At Mr. MECH'S Establishments, 112, Regent Street, 4, Lead-enhall Street, and Crystal Palace, are EXHIBITED the FINEST SPECIMENS of BRITISH MANUFACTURES, in Dressing Cases, Work Boxes, Writing Cases, Dressing Bags, and other articles of utility or luxury, suitable for presentation. A separate Department for Papier Mâché Manufactures and Bagatelle Tables. Table Cutlery, Razors, Scissors, Pen-knives, Strops, Paste, &c. Shipping orders executed. An extensive assortment of superior Hair and other Toilet Brushes.

### CARY'S IMPROVED POCKET TOURIST'S TELESCOPE.

(See 'Murray's Handbook'.)

Just published, 16th Edition,

### GOULD'S COMPANION TO THE MICROSCOPE.

Revised and Improved.

CARY, Mathematical and Optical Instrument Maker to the Admiralty and Royal Military College, &c. &c., 181, Strand.

## FRANKFORT O. M.

### MESSRS LÖHR & ALTEN,

PROPRIETORS OF

### THE ROMAN EMPEROR HOTEL,

Beg to recommend their House to English Travellers.

This large and well-situated Establishment is conducted under the immediate superintendence of the Proprietors, and newly furnished with every comfort, and a new splendid Dining-room.

The "ROMAN EMPEROR" is often honoured by Royal Families and other high personages. The following have lately honoured this Hotel—

H.M. THE KING AND QUEEN OF WURTEMBERG.

H.M. THE QUEEN OF HOLLAND.

H.R.H. THE CROWN PRINCE AND PRINCESS OLGA OF WURTEMBERG.

H.I.H. THE ARCHDUKE OF AUSTRIA. &c. &c. &c.

Table-d'hôte at 1, **1fl. 30kr.**

Breakfast, **42kr.**

" " 5, **2fl.**

Tea, **42kr.**

Bed Rooms, from **1fl.** to **3fl.**

Printed by Google

## BERLIN.

## C. HARSCH &amp; CO.,

67, Unter den Linden,

## FANCY GLASS WAREHOUSE,

BEG to call the attention of VISITORS to their EXTENSIVE ASSORTMENT of

BOHEMIAN, BAVARIAN, AND SILESIAN GLASS,

CONSISTING OF

ARTICLES OF EVERY DESCRIPTION,

OF THE NEWEST AND MOST ELEGANT PATTERNS.

Their Correspondents in London are Messrs. J. & R. M<sup>c</sup>CRACKEN, 7, Old Jewry.

## ARGUS LIFE ASSURANCE COMPANY,

39, THROGMORTON STREET, BANK.

CHAIRMAN—THOMAS FARNCOMB, Esq., Alderman.

DEPUTY-CHAIRMAN—WILLIAM LEAF, Esq.

|                      |                        |                      |                        |
|----------------------|------------------------|----------------------|------------------------|
| Rich. E. Arden, Esq. | Professor Hall, M.A.   | Rupert Ingleby, Esq. | Jeremiah Pilcher, Esq. |
| Edward Bates, Esq.   | J. Humphery, Esq. Ald. | S. W. Johnson, Esq.  | Lewis Pocock, Esq.     |

PHYSICIAN—Dr. Jeaffreson, 2, Finsbury Square.

SURGEON—W. Coulson, Esq., 2, Frederick's Place, Old Jewry.

ACTUARY—George Clark, Esq.

ADVANTAGES OF ASSURING  
IN THIS COMPANY.

THE Premiums are on the lowest scale consistent with security.

The Assured are protected by a subscribed Capital of 300,000*l.*, an Assurance Fund of 450,000*l.*, invested on mortgage and in the Government Stocks, and an income of 85,000*l.* a-year.

| Age. | Premiums to assure 100 <i>l.</i> |              |  | Whole Term.   |                  |
|------|----------------------------------|--------------|--|---------------|------------------|
|      | One Year.                        | Seven Years. |  | With Profits. | Without Profits. |
| 20   | £0 17 8                          | £0 19 9      |  | £1 15 10      | £1 11 10         |
| 30   | 1 1 3                            | 1 2 7        |  | 2 5 5         | 2 0 7            |
| 40   | 1 5 0                            | 1 6 9        |  | 3 0 7         | 2 14 10          |
| 50   | 1 14 1                           | 1 19 10      |  | 4 6 8         | 4 0 11           |
| 60   | 3 2 4                            | 3 17 0       |  | 6 12 9        | 6 0 10           |

## MUTUAL BRANCH.

ASSURERS on the Bonus System are entitled at the end of five years to participate in ninetenths, or 90 per cent., of the profits.

The profit assigned to each policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.

At the first division a return of 20 per cent. in cash on the premiums paid was declared; this will allow a reversionary increase varying, according to age, from 66 to 28 per cent. on the premiums, or from 5 to 15 per cent. on the sum assured.

One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the Premium may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.

Claims paid in one month after proofs have been approved.

Loans upon approved security.

No charge for Policy stamps.

Medical attendants paid for their reports.

Persons may, in time of peace, proceed to or reside in any part of Europe or British North America without extra charge.

The medical officers attend every day at a quarter before two o'clock.

E. BATES, *Resident Director.*

---

## FOREIGN CREDITS AND CIRCULAR NOTES.

---

**THE NATIONAL BANK OF SCOTLAND GRANT CREDITS** of £10 and upwards, available for Travellers, Foreign Residents, Military and Naval Officers on Foreign Service, Emigrants, &c., and also for Business purposes, in all the principal places on the CONTINENT, MEDITERRANEAN, MADEIRA, EAST and WEST INDIES, CAPE OF GOOD HOPE, AUSTRALIA and NEW ZEALAND, UNITED STATES, CANADA, &c. &c.

These Credits may be obtained at the Head Office, and at the Glasgow and Dundee Branches, or through any of the other Branches of the Bank.

NATIONAL BANK OF SCOTLAND, Edinburgh, April, 1858.

---

## SORRENTO.

---

### GRAND HOTEL VILLA NARDI, BY WILLIAM TRAMONTANO.

---

**THIS** Hotel, which has recently been greatly altered and enlarged, is beautifully situated on the borders of the Sea, and commands an uninterrupted and extensive view of the Bay of Naples and Mount Vesuvius.

The *Landlady is English*, and gives her particular attention to Cleanliness and Cooking, and the general comfort of Visitors.

Large and small Apartments looking on to the Bay. An excellent Table d'Hôte daily Baths, and Barques for Capri. French, English, and German spoken. Charges moderate.

---

## FOREIGN LANGUAGES.

ORIGINAL AND COMPLETE EDITIONS OF  
**AHN'S FOREIGN GRAMMARS.**

Ahn's Remodelled German Grammar and Key, 1857, cloth, 4s. 6d.; French Grammar and Key, 3rd edition, 1858, cloth, 4s. 6d.; Italian Grammar and Key, 2nd edition, 1857, cloth, 5s.; Spanish Grammar and Key, cloth, 5s.; Portuguese Grammar, 1857, cloth, 4s.; Swedish Grammar, 1858, cloth, 4s.; Danish Grammar, 1858, cloth, 4s.; Dutch Grammar, cloth, 4s.; Latin Grammar, cloth, 3s.

The method of Ahn, now of European celebrity, is most simple and rational, and is eminently adapted for Self-tuition, for School use, and for a comparative study of European Languages.

## FOREIGN DIALOGUES,

On an entirely new and practical plan, calculated to insure a rapid acquisition of Foreign Languages, 12mo. cloth. *German* and English Dialogues, by Meissner, 2s. 6d.; *French* and English ditto, by Dudevant, 2s. 6d.; *Italian* and English ditto, by Marchezzi, 2s. 6d.; *Spanish* and English ditto, by Salvo, 2s. 6d.; *Swedish* by Lenström, *Danish* by Lund, each 2s. 6d.; *Dutch* by Harlen, *Portuguese* by Monteiro, each 2s. 6d.; *Turkish, Russian, English*, and *French* Vocabulary, for Travellers in the East, 2s. 6d.

Published by Mr. FRANZ THIMM, Publisher and Foreign Bookseller, 3, Brook Street, Grosvenor Square, London; and at 32, Princess Street, Manchester.

P.S.—Travellers can order these Grammars and Dialogues through any Continental Bookseller.

**OXFORD** lies on the road to Bath, Bristol, Clifton, and the West of England; to Leamington, Warwick, Kenilworth, Stratford-on-Avon, Birmingham, Worcester, Wolverhampton, Chester, Manchester, Liverpool, and the North; to Cheltenham, Gloucester, and South Wales. In its neighbourhood are Bienenheim, Nuneham, and other places of interest.

---

## VISITORS TO OXFORD

(a central point for Railway Travellers)  
are invited to inspect

## SPIERS AND SON'S ESTABLISHMENTS,

102 & 103, High St., 45 & 46 Cornmarket St.,  
and 24, Newinnhall St.,

Where will be found one of the largest and most varied Stocks in the kingdom of

USEFUL AND ORNAMENTAL MANUFACTURES,  
Suitable for Presents, or for Remembrances  
of Oxford.

---

At the Great Exhibition in London, of 1851, and in Paris, of 1855, "Honourable Mention" was awarded to their Papier Maché Manufactures; and at the New York Exhibition of 1853, the "Prize Medal."

# To Tourists in Britain {BLACK'S GUIDE-BOOKS & TRAVELLING MAPS.

In neat Portable Volumes, profusely illustrated by Maps, Charts, and Views of the Scenery, and containing full particulars regarding Hotels, Distances, and whatever is likely to prove useful or instructive to the Tourist.

**England, 10/6.**

**English Lake District, 5/.**

**Do. Illustrated Edition, 7/6.**

**Wales, North and South, 5/.**

**North Wales, separately, 3/6.**

**Derby and Warwick shires, each 1/6 & 2/.**

**Devon and Cornwall, 1/6 & 2/.**

**Hampshire (Isle of Wight) 1/6 & 2/.**

**Yorkshire, 1/6 & 2/.**

**Scotland, 8/6.**

**Highlands (Anderson's), 10/6.**

**Trosachs, 1/6.**

**Staffa and Iona, 1/6.**

**Edinburgh and Environs, 2/6.**

**Glasgow and Environs, 2/6.**

**Ireland, 5/.**

**Dublin, Killarney, each 1/6.**

## ROAD AND RAILWAY TRAVELLING MAPS.

Carefully constructed from the Maps of the Ordnance Survey and other Authorities, and containing all the Roads, Railroads, Villages, Country Seats, Fishing Streams, Rivers, Lakes, and Mountains, and every Topographical Information required by the Tourist on pleasure or business. Mounted or printed on cloth, and neatly bound in portable cases.

**England, 32 × 22½. 4/6.**

**English Lakes, 19 × 14. 2/6.**

**Wales, N. & S. 14 × 11½. each 1/6.**

**Scotland, 32 × 22½. 4/6.**

**Ireland, 20 × 14½. 2/6.**

**Germany, 17 × 24. 4/6.**

**Europe, 3 feet by 4. 18/.**

**Scotch Counties, each 1/.**

*Smaller Maps at 2s. 6d. and 1s. each.*

## PROFESSOR FORBES'S WORKS ON SWITZERLAND AND NORWAY.

### THE TOUR OF MONT BLANC AND OF MONTE ROSA:

Being a Personal Narrative, abridged from the Author's 'Travels in the Alps of Savoy.' With a Map of the Mer de Glace of Chamouni and neighbouring district; containing important additions and corrections from the Author's more recent observations. In Fcap. Cloth, Price 5s.

"An admirable edition, and the Map of the Mer de Glace most correct and valuable."—ALBERT SMITH.

### NORWAY AND ITS GLACIERS VISITED IN 1851.

Followed by Journals of Excursions in the High Alps of Dauphiné, Berne, and Savoy With Two Maps and numerous Illustrations. Royal 8vo. Cloth, Price 21s.,

Recently Published,

### MADEIRA, ITS CLIMATE AND SCENERY:

A Handbook for Invalid and other Visitors. By ROBERT WHITE. Second Edition. Edited by JAMES YATE JOHNSON. With Map, Crown 8vo. 7s. 6d.

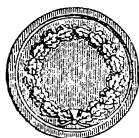
"The most complete and trustworthy Guide Book to Madeira yet published."—LITERARY GAZETTE.

EDINBURGH: A. & C. BLACK. LONDON: LONGMAN & CO.;  
& SMITH & SON, STRAND; and all Booksellers.

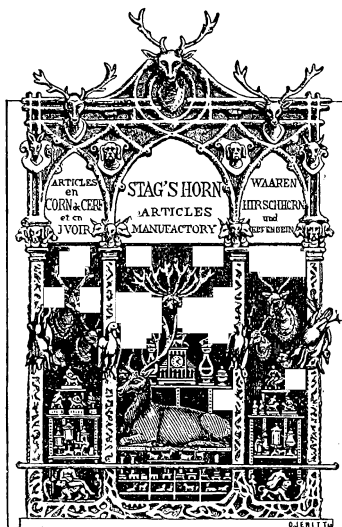


## FRANKFORT O. M.

SILBERNE



MEDAILLE.

STEMPEL,  
bewilligt

vom

SENAT  
der freien Stadt,  
FRANKFURT.FRIEDRICH BÖHLER,  
MANUFACTORY OF STAGHORN,

Zeil No. 54 (next door to the Post-Office).

FURNITURE OF EVERY DESCRIPTION, as Sofas, Chairs, Tables, &c. &c. CHANDELIERS, Table and Hand Candlesticks, Shooting-tackle, INKSTANDS, Paperknives, Penholders, Seals, &c. KNIVES, RIDING-WHIPS, Cigar-cases and Holders, Pipes, Match-boxes, Porte-monnaies, Card-cases, Thermometers, GOBLETS, Candle-screens, Figures and Groups of Animals executed after Riedinger and others. BROOCHES, Bracelets, Earrings, Shirt-pins, Studs, and Buttons. STAG AND DEER HEADS with Antlers attached to the Skull. Sofa-rugs or Foot-cloths of Skins of Wild Animals with Head preserved.

Orders for a Complete Set or for any quantity of FURNITURE will be promptly executed.

The Agents in London are Messrs. J. and R. McCracken, 7, Old Jewry.

FRANKFORT O. M.

FRIEDRICH BÖHLER,

Zeil, No. 54,  
 dicht neben der Post,

Stempel, bewilligt vom Senat



der freien Stadt, Frankfurt.



PENDULES (Ornamental Clocks) of every description, VASES, Goblets, ANTIQUE and MODERN STATUETTES and GROUPS, Groups of Animals, INKSTANDS, Paper-weights, &c. &c., in Bronze, Cast Iron, Galvano-plastic, &c.

CROWN-CHANDELIERS; Branch, Table, and Hand Candlesticks, in Bronze, &c.; Lamps of every description.

PORCELAIN and Britannia-metal Goods, Liqueur-chests.

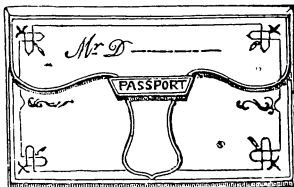
TRAVELLING DRESSING-CASES, Railroad Companions, Picnic-baskets, Travelling Bags, Brushes, Combs.

WORK-TABLES and Boxes, Tapestries, Fans, Ball-books, Smelling-bottles, Opera-Glasses, &c. &c.

Superior Copies of the ARIADNE by Dannecker, and the AMAZON by Kiss. Genuine Eau de Cologne of Jean Maria Farina, opposite the Jülichsplatz. The Agents in London are Messrs. J. and R. M<sup>c</sup>CRACKEN, 7, Old Jewry.

## PASSPORT AGENCY OFFICE, LONDON, 59, FLEET STREET, E. C.

**PARTIES** residing in any part of the United Kingdom or London, who desire to avoid delay, trouble, or expense, can have their **PASSPORTS** obtained and duly vised, with the utmost expedition and despatch upon application by Letter, or otherwise, to **Mr. W. J. ADAMS** (Bradshaw's British and Continental Guide Office), 59, Fleet Street, as above.



Country Residents, by this arrangement, are saved the trouble of coming to London about their Passport, as it can be forwarded to them by Post (*en Règle*).

*For full particulars, see Bradshaw's Continental Guide, pages xxix to xxxiv.*

The countersignature of the American Minister in London obtained to United States Passports.

**Passports carefully mounted, and Names lettered thereon in Gold.**

- |                                           |                                        |
|-------------------------------------------|----------------------------------------|
| Passport Cases, from 1s. 6d. to 6s. each. | Cash Belts, Straps, &c.                |
| Travelling Desks.                         | Cash Bags and Purses.                  |
| Travelling Bags (Leather).                | Students' & Portable Travelling Cases. |
| Travelling and Pocket Inkstands.          | Pocket and Memorandum Books.           |
| Travelling Soaps.                         | Polyglot Washing Books for Ladies      |
| Shaving do.                               | or Gentlemen — English and French      |
| Door & Window Fasteners & Alarms.         | — Italian — German — Spanish —         |
| Travelling roll-up Writing Cases.         | Portuguese, 1s. each; per Post,        |
| Travelling Pocket Memorandum and          | 1s. 1d.                                |
| Writing Cases.                            | Family do., 1s. 6d. each; per Post,    |
| Travelling Luggage Labels, adhesive.      | 1s. 7d.                                |
| Do. do. Parchment.                        | Foreign Post Note Paper, Envelopes,    |
| Courier Bags. Carpet do.                  | &c. &c.                                |

And every description of Stationery, British and Foreign.

### THE LATEST EDITIONS OF MURRAY'S HANDBOOKS.

- Phrase Books, French and German Dictionaries.  
**BRADSHAW'S BRITISH AND CONTINENTAL GUIDES.**  
 Bradshaw's Special Continental Guide and Handbook.  
**BRADSHAW'S** Descriptive Guide and Illustrated Handbook of Great Britain and Ireland, with Map, &c. Ditto of France, Belgium, Switzerland, Paris, India, London, &c.  
 Dr. Lee's Continental Books on Climates, Scenery, and Remedial Resources; Notes on Spain, its Climate, &c.; Nice and its Climate.  
**ADAMS'S** Guides to the Watering-places of England; boards, 2s.  
**ADAMS'S** English Lakes, &c., 1s.

*Addresses of experienced Couriers may be had on application to*

**W. J. ADAMS** (Bradshaw's British and Continental Guide Office),  
LONDON, 59, FLEET STREET, E.C.

## BONN ON THE RHINE.

### MR. SCHMITZ,

PROPRIETOR OF THE GOLDEN STAR HOTEL,

BEGS leave to recommend his Hotel to English Travellers. The apartments are furnished throughout in the English style; the rooms are carpeted; and the attendance, as well as the kitchen and the wine-cellar, is well provided. MR. SCHMITZ begs to add that at no first-rate Hotel on the Rhine will be found more moderate charges and more cleanliness.

The STAR HOTEL has been honoured by the visits of the following Members of the English Royal Family :—

- |       |                 |   |                                                                                                                                                                                                                                                                        |
|-------|-----------------|---|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1857. | Oct. 16         | { | H. R. H. the Prince of WALES, accompanied by General Sir W. CODRINGTON, Colonel PONSONBY, Sir Frederic STANLEY, Dr. ARMSTRONG, Rev. F. C. TARVER, Mr. GIBBS, etc.                                                                                                      |
| 1857. | Aug. 20         | { | H. R. H. the Prince of WALES and his Suite paying a visit at the <i>Golden Star Hotel</i> to His Majesty the King of the BELGIANS.                                                                                                                                     |
| 1857. | Aug. 8          | { | H. R. H. the Prince of WALES and his Suite.                                                                                                                                                                                                                            |
| 1857. | July 29         | { | T. R. H. the Duchess of CAMBRIDGE and Princess MARY of CAMBRIDGE, accompanied by the Baron KNESEBECK and Suite.                                                                                                                                                        |
| 1857. | July 29         | { | H. R. H. the Prince of WALES paying a visit at the <i>Golden Star Hotel</i> to T. R. H. the Duchess of CAMBRIDGE and Princess MARY of CAMBRIDGE.                                                                                                                       |
| 1857. | July 15         | { | H. R. H. the Prince of WALES, accompanied by the Right Honourable C. GREY, General MAJOR, Colonel PONSONBY, Sir Frederic STANLEY, Dr. ARMSTRONG, Rev. F. C. TARVER, Mr. GIBBS, etc.                                                                                    |
| 1856. | Nov.            | { | H. R. H. Prince ALFRED of GREAT BRITAIN, accompanied by Lieutenant-General Sir Frederick STOVIN and Lieutenant COWELL.                                                                                                                                                 |
| 1846. | June 18         | { | H. M. ADELAIDE, QUEEN DOWAGER of GREAT BRITAIN, accompanied by His Highness Prince EDWARD of SAXE WEIMAR, Lord and Lady BARRINGTON, Sir DAVID DAVIES, M.D., Rev. J. R. WOOD, M.A., Captain TAYLOR, &c. &c., honoured the above establishment with a THREE DAYS' VISIT. |
| 1818. | May . .         | { | H. R. H. the Duke of CAMBRIDGE and Suite.                                                                                                                                                                                                                              |
| 1825. | March and Sept. | { | H. R. H. the Duke and Duchess of CLARENCE (King WILLIAM IV. and Queen ADELAIDE) and Suite.                                                                                                                                                                             |
| 1834. | July . .        | { | H. M. QUEEN ADELAIDE, accompanied by the Earl and Countess of ERROL Earl and Countess of DENBIGH, Earl and Countess HOWE, &c.                                                                                                                                          |
| 1836. | Aug. . .        | { | H. R. H. the Duchess of GLOUCESTER and Suite.                                                                                                                                                                                                                          |
| 1837. | July . .        | { | H. R. H. the Duchess of CAMBRIDGE and Suite.                                                                                                                                                                                                                           |
| 1839. | Nov. . .        | { | H. R. H. the Prince GEORGE of CAMBRIDGE and Suite.                                                                                                                                                                                                                     |
| —     | Nov. . .        | { | H. R. H. Prince ALBERT of SAXE COBURG GOTHA, accompanied by Prince ERNEST of SAXE COBURG GOTHA, and their Suite.                                                                                                                                                       |
| 1840. | . . . .         | { | H. R. H. the Duchess of CAMBRIDGE, accompanied by the Princess AUGUSTA of CAMBRIDGE, and their Suite.                                                                                                                                                                  |
| 1841. | . . . .         | { | H. R. H. the Duchess of KENT and Suite, accompanied by H. S. H. the Prince of LEININGEN.                                                                                                                                                                               |
| 1841. | . . . .         | { | H. R. H. the Duchess of CAMBRIDGE and Suite.                                                                                                                                                                                                                           |
| —     | . . . .         | { | H. R. H. Princess CAROLINA of CAMBRIDGE.                                                                                                                                                                                                                               |
| 1844. | . . . .         | { | H. R. H. the Duchess of CAMBRIDGE and Suite.                                                                                                                                                                                                                           |
| —     | . . . .         | { | H. R. H. Princess MARY of CAMBRIDGE.                                                                                                                                                                                                                                   |
| 1845. | June . .        | { | H. R. H. the Duchess of KENT and Suite, accompanied by H. S. H. the Prince of LEININGEN.                                                                                                                                                                               |
| 1847. | July . .        | { | T. R. H. the Duke and Duchess of CAMBRIDGE, with their Family and Suite.                                                                                                                                                                                               |

# ROYAL INSURANCE COMPANY,

ROYAL INSURANCE BUILDINGS,  
**North John Street, and Dale Street, Liverpool,**  
 AND  
 29, LOMBARD STREET, LONDON.

CAPITAL—£2,000,000 IN 100,000 SHARES OF £20 EACH.

THE City Article of the LONDON TIMES, of the 24th of July 1856, states that the transactions of the Royal Insurance Company "appear to have been of a perfectly satisfactory character." It includes the following statements confirmatory of that opinion:—

## PREMIUMS.

The Premiums of Nine Offices enumerated are } £824,924  
 stated to be.. .. . }  
 Of which the Royal alone amounts to .. .. 371,957  
 being 82 per cent. of the accumulated Premiums of the remaining eight Companies.

## EXPENDITURE.

The accumulated Expenditure of 54 Life Offices enumerated by *The Times* of 12th August, 1856, compared with their amount of Premium and Interest, is stated to be 61 per cent.; the Expenditure of the Royal Insurance Company is only 13 per cent.

## RESOURCES.

In like manner the entire Funds in hands of thirteen Offices are quoted in *The Times* at £1,238,688, including the "Royal," which alone is £372,384, and which is, therefore, equal to 43 per Cent. of the accumulated Funds of the remaining twelve Offices, viz. for the year 1855. Since increased to £600,000.

The following figures exhibit the RAPID GROWTH AND INCREASING RESOURCES OF THE COMPANY:—

|                                         |           |                              |
|-----------------------------------------|-----------|------------------------------|
| Fire Premiums—1848 ..                   | £31,346   | Whilst last year, 1857, they |
| " 1850 ..                               | 44,027    | were.. .. .                  |
| " 1852 ..                               | 76,925    | Total Revenue, 1857, all     |
| " 1854 ..                               | 128,459   | sources .. .. .              |
| " 1856 ..                               | 151,733   | Increase on ONE YEAR alone   |
| Funds in hand, to meet any claims, over | £600,000. |                              |

## LIFE.

### LARGE BONUS DECLARED 1855,

Amounting to £2 per cent. per annum on the Sum Assured: being, on ages from Twenty to Forty, 80 per cent. on the Premium.

### PERIODS OF DIVISION—EVERY FIVE YEARS.

#### PROGRESS OF THE LIFE BRANCH.

New Policies for the Year ending

|                    | FIRE PREMIUMS. | SUM ASSURED.     | PREMIUM. |
|--------------------|----------------|------------------|----------|
| June, 1855 .. .. . | 396 .. .. .    | £166,864 .. .. . | £4,867   |
| " 1856 .. .. .     | 654 .. .. .    | 288,321 .. .. .  | 8,370    |
| " 1857 .. .. .     | 756 .. .. .    | 391,158 .. .. .  | 11,894   |

Thus the New Assurers for the Year ending June, 1857, are 160 per cent. above those for the Year ending June, 1855.

PERCY M. DOVE, ACTUARY AND MANAGER.

*The Company is willing to consider the propriety of establishing Agencies in Foreign places, where it has not at present any Representatives. Applications from Gentlemen of the highest position and character will alone receive attention.*

# PELICAN LIFE INSURANCE COMPANY,

ESTABLISHED IN 1797,

70, Lombard Street, City, and 57, Charing Cross, Westminster.

## DIRECTORS.

Robert Gurney Barclay, Esq.  
Octavius E. Coope, Esq.  
William Cotton, D.C.L., F.R.S.  
John Davis, Esq.  
William Walter Fuller, Esq.  
Jas. A. Gordon, M.D., F.R.S.

Henry Grace, Esq.  
Kirkman D. Hodgson, Esq., M.P.  
Henry Lancelot Holland, Esq.  
Benjamin Shaw, Esq.  
Matthew Whiting, Esq.  
M. Wyvill, jun., Esq., M.P.

This Company offers:—

### COMPLETE SECURITY.

MODERATE RATES of Premium with Participation in Four-fifths, or Eighty per cent., of the Profits.

LOW RATES without Participation in Profits.

### LOANS

In connection with Life Assurance, on approved Security, in sums of not less than £500.

### ANNUAL PREMIUM

Required for the Assurance of 100% for the whole term of life:—

| Age. | Without Profits. | With Profits. | Age. | Without Profits. | With Profits. |
|------|------------------|---------------|------|------------------|---------------|
| 15   | £1 11 0          | £1 15 0       | 40   | £2 18 10         | £3 6 5        |
| 20   | 1 13 10          | 1 19 3        | 50   | 4 0 9            | 4 10 7        |
| 30   | 2 4 0            | 2 10 4        | 60   | 6 1 0            | 6 7 4         |

For Prospectuses and Forms of Proposal apply at the Offices as above, or to any of the Company's Agents.

ROBERT TUCKER, *Secretary.*

THE LONDON and WESTMINSTER BANK issues Circular Notes of £10 each, payable at every important place in Europe. These Notes are issued without charge, and they are cashed abroad free of commission. The Bank also issues, free of charge, Letters of Credit on all the principal cities and towns in Europe. The Letters of Credit are issued only at the head office, in Lothbury. The Circular Notes may be obtained at the head office, in Lothbury, or at any of the Branches, viz:—

Westminster Branch, 1, St. James's Square.  
Bloomsbury „ 214, High Holborn.  
Southwark „ 3, Wellington Street, Borough.  
Eastern „ 87, High Street, Whitechapel.  
Marylebone „ 4, Stratford Place, Oxford Street.  
Temple Bar „ 217, Strand.

May 1, 1858.

J. W. GILBART, General Manager.

## LUCERNE (SWITZERLAND).

MR. JOHN REBER,

PROPRIETOR OF THE ENGLISH HOTEL,

(ENGLISCHER HOF).

THIS SPLENDID HOTEL is situated on the borders of the LAKE OF THE FOUR CANTONS. The views from the balconies of the Hotel are of the most splendid description. Many of the rooms command the view of the magnificent chain of the Alps, Mount Pilate, and the Righi. The ENGLISH HOTEL contains sixty rooms provided with every comfort. This new and very clean Establishment is one of the first-ranked hotels in Switzerland, and deservedly patronised by the English. The *Reading Room* of the Hotel is furnished with English and American Papers, *The Times* and *Galignani*.



Give perfect freedom from Coughs in Ten Minutes, and instant relief and a rapid cure of Asthma and Consumption, Coughs, Colds, and all Disorders of the Breath and Lungs.

### Cure of 29 Years' Asthmatic Cough.

Middleton, near Manchester.

Sir,—I am now 44 years of age, and I have been afflicted with an asthmatic cough since I was a boy of fifteen years of age; during that time I have resorted to every means in my power to remove it, but in vain, until last Sunday, when I sent for a small box of Dr. Locock's Wafers. I have taken two boxes since, and from the effects they have had upon me I feel no doubt of a speedy recovery.

G. STRINGER.

Witness, M. LYNCH, Chemist, Market-street.

*The particulars of many hundreds of Cures may be had from every Agent throughout the Kingdom.*

**To Singers and Public Speakers** they are invaluable, as in a few hours they remove all hoarseness, and wonderfully increase the power and flexibility of the voice. **THEY HAVE A PLEASANT TASTE.**

Price 1s. 1<sup>d</sup>., 2s. 9<sup>d</sup>., and 11s. per box. Sold by all Medicine Vendors.

**IMPORTANT CAUTION.**—It has been discovered that many Medicine Vendors, when asked for any of **DR. LOCOCK'S MEDICINES**, attempt to pass off instead some counterfeit, because they have a greater profit in doing so than by selling the genuine Medicine: the PUBLIC IS CAUTIONED against such dishonest practices, which may be detected by observing that every box Medicine has the words a *Red Ground* in the and without which words **FEITS AND AN IMPOSITION.**



of the GENUINE  
in White Letters on  
Government Stamp,  
ALL ARE COUNTER-

EVERY SATURDAY, PRICE FOURPENCE, OF ANY BOOKSELLER,

## THE ATHENÆUM

JOURNAL OF LITERATURE, SCIENCE, AND ART.

(STAMPED TO GO FREE BY POST, 5<sup>d</sup>.) CONTAINS:

**Reviews**, with copious extracts, of every important New English Book, and of the more important Foreign Works.

**Reports** of the Proceedings of the Learned and Scientific Societies, with Abstracts of all Papers of Interest.

**Authentic Accounts** of all Scientific Voyages and Expeditions.

**Foreign Correspondence** on subjects relating to Literature, Science, and Art.

**Criticisms on Art**, with Critical Notices of Exhibitions, Picture Collections, New Prints, &c.

**Music and Drama**, including Reports on the Opera, Concerts, Theatres, New Music, &c.

**Biographical Notices** of Men distinguished in Literature, Science, and Art.

**Original Papers and Poems.**

**Weekly Gossip.**

**Miscellanea**, including all that is likely to interest the informed and intelligent.

## THE ATHENÆUM

is so conducted that the reader, however far distant, is, in respect to Literature, Science, and the Arts, on an equality in point of information with the best-informed circles of the Metropolis.

\*.\* The ATHENÆUM is published every *Saturday*, but is re-issued each Month stitched in a Wrapper.

The Volume for 1856, complete in itself, and containing about 1624 large quarto Pages, with Title-page and Index, may be had of any Bookseller, price One Guinea.

Office for Advertisements, 14, WELLINGTON STREET NORTH, STRAND, LONDON, W. C.

NEW

**TOURIST'S MAP OF SCOTLAND.**

BY A. K. JOHNSTON, F.R.G.S., F.R.S.E., &amp;c.

Size, 3 feet by 2 feet, containing 7439 Names of Places. Price 7s. 6d. in a case for the Pocket; accompanied by an Alphabetical List of the Names in the Map.

This Work, constructed at great expense from the Trigonometrical and Detail Surveys of the Boards of Ordnance and Admiralty, and an extensive collection of private and unpublished Materials, is *the only general Map which represents the true Physical and Topographical Features of the Country.*

'The assertion, bold as it is, seems fully borne out by the work itself.'—*Scotsman.*

WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.

On Four Sheets Imperial, beautifully printed in Colours,

**A GEOLOGICAL MAP OF EUROPE.**

By SIR R. I. MURCHISON, D.C.L., M.A., F.R.S., &amp;c.;

And JAMES NICOL, F.R.S.E., F.G.S.

Constructed by A. KEITH JOHNSTON, F.R.S.E., &amp;c.

Size, 4 feet 2 by 3 feet 5 inches. Price in Sheets, 3*l.* 3*s.*; in a Cloth Case, 4*to.*, 3*l.* 10*s.*

WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.

On Four Sheets Imperial, carefully coloured, price in Sheets, 30*s.*; or in 4*to.*, Cloth Case, for Travelling, 2*l.* 2*s.*,

**A NEW MAP OF EUROPE.**

By A. KEITH JOHNSTON, F.R.S.E., &amp;c.

WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.

NEW AND ENLARGED EDITION.

**THE PHYSICAL ATLAS OF NATURAL PHENOMENA.**

By A. K. JOHNSTON, F.R.S.E., &amp;c.

Consisting of 35 large and 7 small Plates, printed in Colours; and 145 folio pages of Text and Index. In imperial folio, half-bound in russia or morocco, price 12*l.* 12*s.*

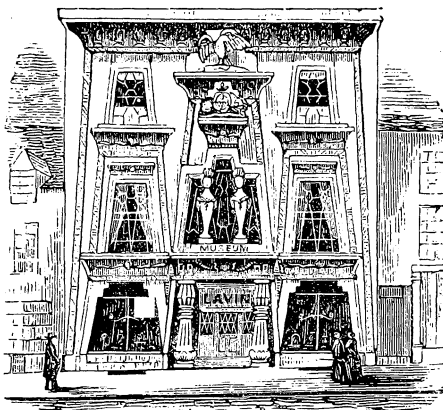
WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.



## CORNWALL MINING DISTRICT.

*Mineralogy and Geology.***LAVIN'S MUSEUM, CHAPEL STREET, PENZANCE.**

THE  
LIZARD  
SERPENTINE  
ORNAMENTS.



VIEWS,  
HANDBOOKS,  
POCKET-MAPS,  
ETC.

**S**TUDENTS of Mineralogy and Geology, and Tourists to the Scenery, Antiquities, and Mines of Cornwall, will be interested by a visit to this Museum. The Collection of Cornish Minerals is unique, and contains specimens of the most interesting and rare substances, with perfect crystallizations, for which the above County has been so justly celebrated. **Selections made for Purchasers on various Scales.**

**Minerals** scientifically arranged in Trays containing 100, with descriptive Catalogue, from 1*l.* 5*s.* to 3*l.* Larger Specimens neatly set in a Mahogany Cabinet at 5*l.* More extensive Selections and first-rate specimens from 20*l.* to 50*l.* and upwards.

**Geological Selections**, comprehending Specimens of the various Rocks of the County, from 1*l.* upwards.

**A** specimen of Carbonate of Iron, from Wheal Maudlin Mine, for which the sum of 130*l.* has been refused; as well as a great many others presumed to be unrivalled.

**A LARGE ASSORTMENT OF THE LIZARD SERPENTINE ORNAMENTS.**

*Views of Scenery and Antiquities, Handbooks, Pocket-Maps of Cornwall and Devon.*  
Prompt attention given to all Orders from a distance.

## ZURICH.—HOTEL BELLE VUE, By C. GUJER.

This excellent first-rate establishment, recently constructed, strongly recommended for its comfort and cleanliness, is in the best and most delightful situation on the bank of the lake opposite the landing-place of the steamers, commanding from its windows an extensive view over the lake, the Alps, and glaciers, as well as the quay and the town. It comprises upwards of 80 beds and 6 sitting-rooms, with separated breakfast and spacious dining saloons, a splendid and good restaurant à la carte, and English newspapers. Prices are moderate, a list of which will be found in each bed-room. Tables-d'hôte at 1 and 5 o'clock. Flies to meet all trains; a small boat meeting the steamers. English spoken by the servants.

From October till May a good pension (board) on reduced terms.

## J. H. KEREZ,

CHEMIST AND DRUGGIST,  
ZURICH,

**R**ESPECTFULLY announces to Tourists and Visitors that he prepares and dispenses Medicines and Prescriptions according to the English Pharmacopœia with the purest and choicest Drugs and Chemicals. J. H. KEREZ, having been a principal dispensing Assistant at one of the first Houses in England, hopes that his experience and attention will merit the support and confidence of the English Nobility and Gentry.

J. H. K. keeps constantly on hand a well-selected Stock of the most popular English Patent Medicines and Perfumery.

# SIR WALTER SCOTT'S WRITINGS AND LIFE.

**WAVERLEY NOVELS**, *with the Author's last Introductions, Notes, and Additions.*

**LIBRARY EDITION.** Illustrated by upwards of Two Hundred Engravings on Steel, after Drawings by Turner, Landseer, Wilkie, Stanfield, Roberts, &c., including Portraits of the historical personages described in the Novels. Complete in 25 volumes, demy 8vo., elegantly bound in extra cloth, 13l. 2s. 6d.

**ABBOTSFORD EDITION.** With One Hundred and Twenty Engravings on Steel, and nearly Two Hundred on Wood, In 12 vols. super-royal 8vo. 14l. 14s.

**AUTHOR'S FAVOURITE EDITION**, in 48 portable fcap. 8vo. vols. (96 Engravings), 7l. 4s.

**CABINET EDITION**, in 25 vols. fcap. 8vo. (26 Illustrations), 73s. 6d.

**PEOPLE'S EDITION**, in 5 large vols. royal 8vo. 42s.

**POETICAL WORKS**—consisting of, 1st. The Metrical Romances,—THE LAY OF THE LAST MINSTREL, MARMION, THE LADY OF THE LAKE, ROKEBY, THE LORD OF THE ISLES, THE VISION OF DON RODERICK, THE BRIDAL OF TRIERMAIN, and HAROLD THE DAUNTLESS. 2nd. DRAMAS, SONGS, and BALLADS. 3rd. THE MINSTRELSY OF THE SCOTTISH BORDER.

*The following are the only Copyright Editions, with the Author's last Notes & Improvements.*

I. In One portable fcap. Vol. including all the Metrical Romances (except the 'Bridal of Triermain' and 'Harold'), the Principal Songs and Ballads, and several Illustrations. Bound in cloth, gilt edges, 5s.; morocco antique, 10s.

II. In One crown 8vo. Vol. (same contents as previous edition), with numerous Engravings on Steel and Wood, after Sir David Wilkie, Stanfield, Gilbert, and Foster. Bound in cloth, gilt edges, 7s. 6d.; morocco ant. 14s.

III. In 12 Vols. fcp. 8vo. (24 Engravings), 36s.  
\*.\* This is the only edition which contains 'The Minstrelsy of the Scottish Border.'

IV. In 6 Vols. fcap. 8vo. (12 Engravings), 24s.

V. In One Vol. royal 8vo. (PEOPLE'S EDITION), 10s.

VI. The ABBOTSFORD EDITION, printed on Tinted Paper, with upwards of 60 Illustrations on Steel and Wood, after Turner, Gilbert, and Foster. Elegantly bound in extra cloth, gilt edges, 31s. 6d.; morocco elegant or antique, 42s.

VII. TOURISTS' EDITIONS of THE LAY OF THE LAST MINSTREL, MARMION, LADY OF THE LAKE, LORD OF THE ISLES, ROKEBY, and BRIDAL OF TRIERMAIN, 1s. 3d. each; cloth, 1s. 6d.; morocco, gilt edges, 2s. 6d.

VIII. New Illustrated Editions of THE LADY OF THE LAKE, MARMION, LAY OF THE LAST MINSTREL, and LORD OF THE ISLES, containing each from 70 to 100 Illustrations on Wood, by Birket Foster and John Gilbert. Printed in the best style on Tinted Paper, and elegantly bound in cloth, gilt edges, 18s. each; morocco elegant or antique, 25s.; enamelled tartan boards, 36s.

**PROSE WORKS**—consisting of, TALES OF A GRANDFATHER (History of Scotland), TALES OF A GRANDFATHER (History of France), LIFE OF JOHN DRYDEN, MEMOIRS OF JONATHAN SWIFT, MEMOIRS OF EMINENT NOVELISTS, &c., PAUL'S LETTERS TO HIS KINSFOLK, ESSAYS ON CHIVALRY, ROMANCE, AND THE DRAMA, &c., PROVINCIAL ANTIQUITIES OF SCOTLAND, LIFE OF NAPOLEON BONAPARTE, MISCELLANEOUS CRITICISMS, &c.

## COMPLETE EDITIONS.

I. In 28 Vols. fcap. 8vo. with 56 Engravings from Turner, 84s.; separate volumes, 3s.

II. In 3 Vols. royal 8vo. (PEOPLE'S EDITION). Bound in cloth, 26s.; separate volumes, I. and II. 10s. each; III. (TALES of a GRANDFATHER), 6s.

Illustrated Edition of the TALES of a GRANDFATHER—(HISTORY OF SCOTLAND). With 6 Engravings after Turner, and upwards of 50 on Wood. In 3 Vols. fcap. 8vo. cloth, 12s.; extra cloth, gilt edges, 15s.

(HISTORY OF FRANCE). With 2 Engravings from Turner and upwards of 50 on Wood. 1 vol. fcap. 8vo. cloth, 4s.; extra cloth, gilt edges, 5s.

School Edition of the HISTORY of SCOTLAND, with Map. 2 vols. crown 8vo. bound, 10s.

LIFE of NAPOLEON BONAPARTE. 5 vols. fcap. 8vo. Maps, Portrait, and 9 Engravings after Turner, cloth, 20s.

Another Edition, in larger type. 9 vols. fcap. 8vo. Maps, Portraits, and Engravings, cloth, 27s.

**SELECTIONS** from Sir WALTER SCOTT'S WORKS—BELGIUM AND WATERLOO, FRANCE AND PARIS, TALES OF CHIVALRY, ROMANTIC NARRATIVES, CHARACTERS OF EMINENT PERSONS, THE HIGHLAND CLANS, SCOTTISH SCENES AND CHARACTERS, NARRATIVE AND DESCRIPTIVE PIECES.

Price Eighteenpence, or Two Shillings cloth.

**BEAUTIES of SIR WALTER SCOTT**; being Selections from his Writings and Life. 1 vol. crown 8vo., with Two Engravings, cloth gilt, 5s.; extra cloth, gilt sides and edges, 6s.

**READINGS for the YOUNG**, from the Works of Sir Walter Scott. 3 vols. with 36 Illustrations on Wood, 2s. 6d. each; or bound in 1 vol. cloth, gilt edges, 7s.

**LIFE of SIR WALTER SCOTT.** By J. G. LOCKHART, Esq. Three Editions as follows.

In Ten Vols. fcap. 8vo., uniform with the Author's Favourite Edition of the Novels. 20 Engravings on Steel, 30s.

In One Vol. royal 8vo., uniform with the Novels, PEOPLE'S EDITION. With Portrait, 10s.

The same, Large Paper, uniform with the Novels, ABBOTSFORD EDITION. With 11 Engravings from Turner, Portraits, &c., 18s.

In One Vol. crown 8vo., with 12 Engravings from Turner and others, 7s. 6d.; extra cloth, gilt edges, 8s. 6d.

Edinburgh: ADAM and CHARLES BLACK. London: HOULSTON and WRIGHT.  
And all Booksellers.

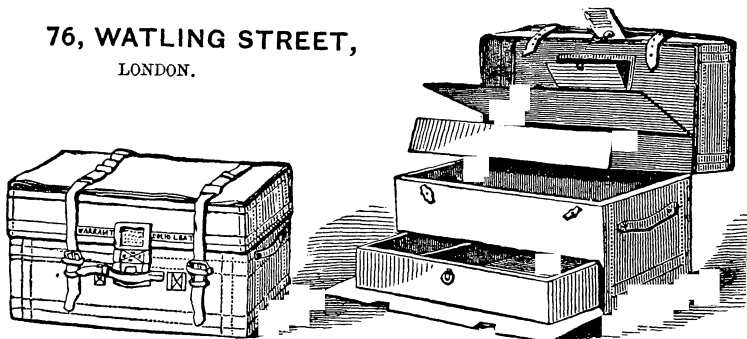
## THE NEW REGISTERED PORTMANTEAU,

REGISTERED AND MANUFACTURED BY

JOHN SOUTHGATE,

76, WATLING STREET,

LONDON.



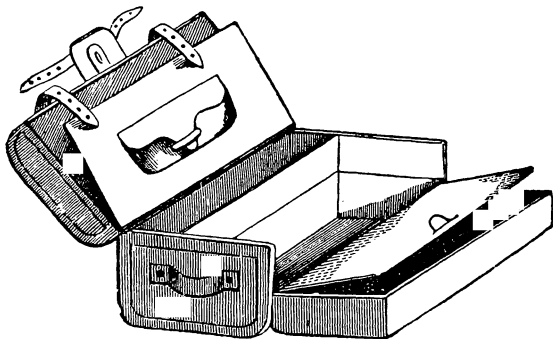
THIS Portmanteau is admitted by all who have used it to be the most PERFECT and USEFUL of any yet invented, and to combine all the advantages so long desired by those who travel.

Its peculiar conveniences consist in its containing SEPARATE COMPARTMENTS for each description of Clothes, Boots, &c.; each division is kept entirely distinct, and is immediately accessible on opening the Portmanteau, without lifting or disturbing anything else; every article is packed perfectly flat, and remains so during the whole of the journey.

### SOUTHGATE'S NEW FOLDING PORTMANTEAU.

With separate divisions for Shirts, Linen, Clothes, and Boots; the whole of which are immediately accessible on opening the Portmanteau.

Both of these Portmanteaus are admirably adapted for Continental travelling, on account of the facility they offer for Custom-house examination, without disarranging the wardrobe.



### JOHN SOUTHGATE'S LADIES' PORTMANTEAUS AND DRESS TRUNKS,

With Trays and Moveable Divisions for Bonnets, contain every convenience for packing separately Dresses, Bonnets, Linen, &c., and are made in various styles and sizes.

They may be obtained of Mr. WILKINSON, 30, Cockspur Street; of Messrs. Moore & Co., 14, St. James's Street, London; of Mr. HUNT, Above Bar, Southampton; of Mr. BAYS, Hatter, Cambridge; of Mr. ELLINGER, Granger Street, Newcastle-on-Tyne; Mr. NORTHAM, Trunk Maker, opposite St. Sidwell's Church, Exeter; Mr. DAMON, Weymouth; Mr. NICHOLSON, Saddler, Manchester; of any Saddler or Outfitter throughout the kingdom; and of the Manufacturer,

JOHN SOUTHGATE, 76, WATLING STREET, LONDON.

## SOUTH-EASTERN RAILWAY.

THE MAIL SHORT SEA-ROUTE TO ALL PARTS OF THE CONTINENT,  
VIA FOLKESTONE AND BOULOGNE, AND DOVER AND CALAIS.

### LONDON, PARIS, AND THE SOUTH OF EUROPE.

Paris in 10 $\frac{3}{4}$  hours.                      Switzerland (Bale) 37 $\frac{1}{2}$  hours.

Marseilles 34 hours.              Bordeaux 38 hours.

**Sea-passage under 2 hours.              Four departures daily.**

1. By *Tidal Service* viâ Folkestone and Boulogne. For times of sailing see Company's Time-book and Bradshaw's Guides.

This Service is now accelerated so as to perform the journey between London and Paris in less than 11 hours. Small Boats are never used in embarking or landing. The Trains are accompanied by an Interpreting Conductor.

#### OTHER SERVICES

| Leave London              | Arrive at Paris | Leave Paris | Arrive in London |
|---------------------------|-----------------|-------------|------------------|
| 2. 8.30 a.m. (viâ Calais) | 10.20 p.m.      | 8. 0 a.m.   | 10. 0 p.m.       |
| 3. 1.30 p.m.        „     | 5.30 a.m.       | 1.45 p.m.   | 4.30 a.m.        |
| 4. 8.30 p.m.        „     | 9.10 a.m.       | 7.30 p.m.   | 7.45 a.m.        |

*Baggage can be registered by all Through Trains.*

### LONDON AND PARIS.

There is a *Third Class* Service between these Cities. *Fare*, 25s.

*Return Tickets* are also issued, First and Second Class.

### LONDON, BELGIUM, HANOVER, GERMANY, THE RHINE, AND THE NORTH OF EUROPE,

*viâ Dover and Calais, and Dover and Ostend.*

Brussels in 13 hours.

Berlin in 35 hours.

Cologne in 19 hours. Hamburg in 36 hours.

**Three departures from London daily**, viz. 8.30 a.m. (the most convenient Service), 1.30 p.m., and 8.30 p.m. Trains.

**Baggage** can be registered to Brussels, Cologne, &c., by which each Passenger secures an allowance of 50 lbs. weight of Baggage *free* on the Belgian and Rhenish Railways.

Through Tickets to nearly all the Chief Continental Cities (enabling the passenger to stop at certain places on the journey) and all information may be obtained at the Chief Offices, London Bridge Station; 40, Regent Circus, Piccadilly. City: 147, Cheapside, and 20, Moor-gate Street. Paris: 4, Boulevard des Italiens. Brussels: 74, Montagne de la Cour. For further particulars, see Time-book and Bills.

C. W. EBORALL, *General Manager.*

London Terminus, May, 1858.

## The Society of Swiss Couriers and Travelling Servants.

**T**HIS Society, having been composed only of the most experienced and respectable Couriers and Travelling Servants having a thorough knowledge of the Continental and Eastern Languages, beg most respectfully to solicit the patronage and support of the Nobility and Gentry.

They possess the highest testimonials from those they have had the honour of serving both in England and abroad, and trust to merit a continuance of future favours.

All information respecting Couriers and Travelling Servants can be had of the Agent,

*HENRY MASSEY, Manufacturing Stationer,*  
103, Park Street, Grosvenor Square.

## GEOLOGY AND MINERALOGY.

**A** KNOWLEDGE of these interesting branches of Science adds greatly to the pleasure of the traveller in all parts of the world, and may lead to important discoveries.

Mr. TENNANT, Mineralogist to Her Majesty, 149, STRAND, gives *Practical Instruction to Travellers* in MINERALOGY and GEOLOGY. He can supply Geological Maps, Hammers, Acid Bottles, Blowpipes, and all the recent Works on Mineralogy, Conchology, Chemistry, and Geology.

Elementary Collections of Minerals, Rocks, and Fossils, at Two, Five, Ten, Twenty, Fifty, and One Hundred Guineas each.

A Collection for Five Guineas, which will illustrate the recent works on Geology by Lyell, Ansted, Mantell, and others, contains 200 Specimens, in a plain Mahogany Cabinet, with five Trays, comprising the following specimens, viz. :—

**MINERALS** which are either the components of Rocks, or occasionally embedded in them : Quartz, Agate, Chalcedony, Jasper, Garnet, Zeolite, Hornblende, Augite, Asbestos, Felspar, Mica, Talc, Tourmaline, Calcareous Spar, Fluor, Selenite, Baryta, Strontia, Salt, Sulphur, Plumbago, Bitumen, &c.

**NATIVE METALS, or METALLIFEROUS MINERALS :** these are found in masses or beds, in veins, and occasionally in the beds of rivers. Specimens of the following metallic ores are put in the Cabinet: Iron, Manganese, Lead, Tin, Zinc, Copper, Antimony, Silver, Gold, Platina, &c.

**ROCKS :** Granite, Gneiss, Mica-slate, Clay-slate, Porphyry, Serpentine, Sandstones, Limestones, Basalt, Lavas, &c.

**PALÆOZOIC FOSSILS** from the Llandeilo, Wenlock, Ludlow, Devonian, and Carboniferous Rocks.

**SECONDARY FOSSILS** from the Lias, Oolite, Wealden, and Cretaceous Groups.

**TERTIARY FOSSILS** from the Woolwich, Barton, and Bracklesham Beds, London-clay, Crag, &c.

In the more expensive collections some of the specimens are rare, and all more select. Mr. TENNANT has on sale the Duke of Buckingham's Collection of Minerals from Stowe. It contains upwards of 3000 specimens, and has been greatly enriched since the purchase by a collection of coloured Diamonds, Australian Gold, &c. Price 2000 guineas.

J. TENNANT, Geologist, No. 149, Strand, London.

# HEAL AND SON'S NEW ILLUSTRATED CATALOGUE

CONTAINS

**DESIGNS AND PRICES**

OF

150 DIFFERENT ARTICLES OF  
**BED-ROOM FURNITURE,**

AS WELL AS OF

**100 BEDSTEADS,**

AND

*Prices of Every Description of Bedding.*

**SENT FREE BY POST.**

---

---

**HEAL AND SON,**

**BEDSTEAD, BEDDING, AND BED-ROOM  
FURNITURE MANUFACTURERS,**

**196, TOTTENHAM COURT ROAD,**

**LONDON.**

Hosted by Google

## TO TOURISTS AND TRAVELLERS.

---

**PASSPORTS.**—NEW REGULATIONS. BRITISH SUBJECTS who are preparing to visit or travel on the Continent may be saved much trouble and expense by obtaining Foreign Office Passports through EDWARD STANFORD'S Agency, 6, Charing Cross, London; whose experience and long established arrangements enable him to ensure Passports in proper form and duly *viséd*, according to the New Regulations, without personal attendance. He mounts the Passport, which is good for many years, on Muslin or Silk, in Roan, Morocco, or Russia Case, to prevent injury or loss, as well as to lessen delay in undergoing examination abroad. Residents in the country can have Passports obtained, completed, and forwarded by post.

For further particulars, including the Forms of Application, Cost of Passport, Visas, &c. &c., see Stanford's Passport Circular, which will be forwarded per post on application.

EDWARD STANFORD has on sale at all times the best English and Foreign Maps, Handbooks, and Railway Guides, Pocket Dictionaries, and Conversation Books.

## THE FOLLOWING CATALOGUES,

*Embracing various portions of EDWARD STANFORD'S Stock, may be had upon application.*

- 1.—**Ordnance Maps.**—Catalogue of the ORDNANCE MAPS, published under the superintendence of LIEUT.-COLONEL JAMES, R.E., Superintendent of the Ordnance Surveys.
- 2.—**Geological Survey Maps.**—Catalogue of the GEOLOGICAL MAPS, SECTIONS and MEMOIRS of the GEOLOGICAL SURVEY of GREAT BRITAIN and IRELAND, under the superintendence of SIR RODERICK I. MURCHISON, Director-General of the Geological Surveys of the United Kingdom.
- 3.—**Geological Maps.**—Catalogues of the best GEOLOGICAL MAPS of various parts of the World.
- 4.—**General Catalogue.**—General Catalogue of Atlases, Maps, Charts, Plans &c., English and Foreign, including the Trigonometrical Surveys of various States.
- 5.—**Useful Knowledge Maps.**—Catalogue of Atlases, Maps, and Plans, engraved under the superintendence of THE SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE.
- 6.—**Admiralty Charts.**—Catalogue of Charts, Plans, Views, and Sailing Directions, &c., published by order of the LORDS COMMISSIONERS OF THE ADMIRALTY, 178 pages royal 8vo., price 1s. 6d.
- 7.—**War Department.**—Catalogue of the Plans, Maps, and Drawings, issued by THE WAR DEPARTMENT, and sold by EDWARD STANFORD.
- 8.—**Educational.**—Catalogue of Educational Atlases and Maps, recently published by EDWARD STANFORD.
- 9.—**Emigration.**—A List of Publications on the British Colonies and the United States, selected from the Stock of EDWARD STANFORD.
- 10.—**Johnston's Maps.**—Johnston's List of Geographical and Educational Works, comprising Atlases, Maps, Globes, &c., sold wholesale and retail by EDWARD STANFORD.
- 11.—**Guide-Books for Tourists.**—Catalogue of Guide-Books, Maps, Plans, Dictionaries, and Conversation-Books, &c., for Tourists and Travellers.

LONDON: EDWARD STANFORD, 6, CHARING CROSS.

**TO TOURISTS & TRAVELLERS,**

VISITORS to the Sea Coast, and to those who enjoy the Promenade, the Ride and Drive. In all cases, fervid heat, and its concomitant, dust, materially injure the skin, producing sunburn, tan, freckles, and discolourations of an almost indelible character. To obviate and eradicate these baneful results, recourse may with confidence be had to

**ROWLANDS' KALYDOR,**

an Oriental botanical preparation. Whether resorted to in its specific character as a thorough purifier of existing defects of an eruptive nature, and discolourations of the skin, or as a preserver and promoter of its already bright and glowing tints, this

**ELEGANT TOILETTE REQUISITE**

has in every instance maintained its claim to the title of "THE UNFAILING AUXILIARY OF FEMALE GRACE." During Summer and Autumn the invigorating and refreshing properties of ROWLANDS' KALYDOR will be found singularly agreeable to

**LADIES TRAVELLING;**

the effects produced by temporary exposure to solar heat upon the Face, Neck, Arms, and Hands being neutralized, and the cloud induced by relaxation and languor dispelled by its power of sustaining a perfect elasticity of the Skin; without which certain deterioration takes place;—thus, in the usual periodical visits made to the coast, ROWLANDS' KALYDOR is indispensable as a preservative of the Skin after SEA BATHING, from the irritation caused by the chemical action of saline vapour. Price 4s. 6d. and 8s. 6d. per bottle.

The heat of summer also frequently communicates a dryness to the hair, and a tendency to fall off, which may be completely obviated by the use of

**ROWLANDS' MACASSAR OIL,**

a delightful fragrant and transparent preparation, and as an invigorator and purifier beyond all precedent.

Nor at this season can we be too careful to preserve the Teeth from the deleterious effects of vegetable acids (the immediate cause of toothache), by a systematic employment, night and morning, of

**ROWLANDS' ODONTO,**

OR, PEARL DENTIFRICE.

a White Powder, compounded of the rarest and most fragrant exotics. It bestows on the Teeth a pearl-like whiteness, frees them from Tartar, and imparts to the Gums a healthy firmness, and to the Breath a grateful sweetness and purity.

Sold by A. Rowland and Sons, 20, Hatton Garden, London, and by Chemists and Perfumers.

**Beware of Spurious Imitations!!!**

The only genuine of each bears the name of "ROWLANDS" preceding that of the article on the Wrapper or Label.

## GALIGNANI'S NEW PARIS GUIDE.

Compiled from the best authorities, revised and verified by personal inspection, and arranged on an entirely new plan, with Map and Plates. Royal 18mo. 10s. 6d. bound; or without Plates, 7s. 6d. bound.

London: SIMPKIN, MARSHALL, & Co.

## GERMAN LANGUAGE AND LITERATURE

Taught on Abn's celebrated System by  
**HERRN OSCAR VON WEGNER.**

Twelve Lessons for Travelling.

4, SYDNEY STREET, BROMPTON, S.W.,

at a short distance from

**BELGRAVE SQUARE.**

## VEYTAUX, Lake of Geneva.

## PENSION MASSON,

Situated within half a mile of the *Castle of Chillon*, will be found in every respect an extremely comfortable and well-regulated establishment. Terms, very moderate. The surpassing beauty of the surrounding scenery is universally admitted; and not only has the locality its undeniable attractions for summer visitors, but as a winter residence it is no less desirable; its remarkably sheltered position, protected as it is from the north and east, rendering its climate truly delightful.



## WORKS ON THE FINE ARTS.

*The following are now Ready.*

**THE TREASURES OF ART:** Being an Account of the Chief Collections of Paintings, Sculptures, Drawings, &c., in Great Britain. By Dr. WAAGEN. *2nd Thousand.* 4 vols. 8vo.

**KUGLER'S HANDBOOK OF PAINTING:** the ITALIAN SCHOOLS. Edited, with Notes, by Sir CHARLES EASTLAKE, R.A. *Third Edition.* With 150 Illustrations. 2 vols. Post 8vo. 30s.

**THE EARLY FLEMISH PAINTERS:** their LIVES and WORKS. By J. A. CROWE and G. B. CAVASELLE. Woodcuts. Post 8vo. 12s.

**A HANDBOOK FOR YOUNG PAINTERS.** By C. R. LESLIE, R.A. With Illustrations. Post 8vo. 10s. 6d.

**HANDBOOK OF ARCHITECTURE:** Being a Concise and Popular Account of the different Styles of Architecture prevailing in all Ages and all Countries. By JAMES FERGUSSON. *3rd Thousand.* With 850 Illustrations. 2 vols. 8vo. 36s.

**A BIOGRAPHICAL DICTIONARY OF ITALIAN PAINTERS.** Edited by R. N. WORNUM. With a Chart. Post 8vo. 6s. 6d.

**LIFE OF THOMAS STOTHARD, R.A.** By Mrs. BRAY. With 70 Illustrations. Small 4to.

**MEDÆVAL AND MODERN POTTERY.** By JOSEPH MARRYAT. With Coloured Plates and 240 Woodcuts. Medium 8vo. 31s. 6d.

**ANCIENT POTTERY:** EGYPTIAN, ASSYRIAN, GREEK, ETRUSCAN, and ROMAN. By SAMUEL BIRCH, F.S.A. With Coloured Plates and 200 Woodcuts. 2 vols. Medium 8vo. 42s.

**AN ILLUSTRATED HANDBOOK OF THE ARTS OF THE MIDDLE AGES AND RENAISSANCE.** By M. J. LABARTE. With 200 Woodcuts. 8vo. 18s.

**ANCIENT SPANISH BALLADS, HISTORICAL and ROMANTIC.** Translated by J. G. LOCKHART. With Coloured Borders, Woodcuts, &c. 4to.

**HORACE; HIS LIFE AND WORKS** By DEAN MILMAN. With 300 Illustrations from the Antique. 8vo. 30s.

**THE ILLUSTRATED PRAYER-BOOK.** With Borders, Initial Letters, and Illustrations from the Old Masters. 8vo. 21s.

**THE ANCIENT EGYPTIANS; their PRIVATE LIFE, MANNERS and CUSTOMS.** By Sir J. G. WILKINSON. With 500 Woodcuts. 2 vols. Post 8vo. 12s.

JOHN MURRAY, ALBEMARLE STREET.

### SUNSET ANY HOUR.

SCENERY, however extensive, viewed through the IMITATION SUNSET GLASSES, appears as if glowing in a beautiful Sunset. Invaluable little boons for viewing Scenery. It is better to use two Glasses—one to each eye. Post-free by return: the Pair, 36 stamps; in best black or white ivory, 60 stamps. Single Glass, 18 and 30 stamps.

G. F. MORTON, ISLINGTON GREEN, LONDON, N.

*These Glasses have a most beautiful effect at the Crystal Palace, inside and outside the Palace.*

### MUDIE'S SELECT LIBRARY.

#### NOTICE.

C. E. MUDIE has the pleasure to announce that the alterations in progress at his Library are now sufficiently advanced to provide increased accommodation for the Subscribers and greater facilities for the rapid exchange of books. The supplies of the *higher class* of works, for the circulation of which the Library was originally established, are also largely increased, and will be further augmented by the addition of more than One Hundred Thousand Volumes in the course of the present and ensuing season.

509, 510, & 511, NEW OXFORD STREET,

AND 20 & 21, MUSEUM STREET, LONDON.

May, 1858.

### MESSRS. TURNER AND ADAMS,

Foreign Office Passport Agents, 65, King Street, Downing Street,  
London,

FROM their thorough knowledge of the business and close proximity to the Foreign Office, are enabled to transact all business connected with obtaining Passports and Visas with great despatch and entire satisfaction to their employers.

Visas One Shilling each. Passports mounted in the best manner.

Murray's Handbooks, Bradshaw's Guides, Maps, &c., supplied to order.

California, Mexico, Central America, Peru, Chili, Australia,  
and New Zealand.

The shortest route to all Ports on the West Coast of North and South America, as also to Australia and New Zealand, is that *via* the

### PANAMA RAILWAY.

In Two Hours and a Half from the Atlantic to the Pacific!

Through fare, 25 dollars; children under twelve, half-price—under six, quarter price. Passengers allowed 50lbs. of luggage; all above that weight 10 cents per lb. Express freight for Passenger trains 1 dollar 80 cents per cubic foot. First-class freight, comprising Merchandise, in boxes and bales, 50 cents per cubic foot; second-class, 1½ cent per lb.; third-class, 1 cent per lb.; fourth-class, ¾ cent per lb.; fifth-class, ½ cent per lb.; sixth, ¼ cent per lb. The Steamers of the Royal Mail Company leave Southampton fortnightly for Aspinwall, and steam communication is maintained by the Pacific Mail Company between Panama and California, Mexico, Peru, and Chili, and by the Railway Company between Panama and Central America. The SALADIN Steamer also sails regularly from Liverpool—apply to Mr. Holt; and sailing vessels from London—apply to Messrs. Oswald, Fitze, and Co. For further particulars apply to the London Agent of the Company,

9, NEW PALACE YARD, LONDON.

# OFFICIAL Illustrated Railway Guide-Books.

BY GEORGE MEASOM.

UNIFORM PRICES.

*In Wrapper, 1s. ; or, in Cloth, Elegantly Bound, with Maps, 2s.*

## SOUTH-EASTERN RAILWAY AND ITS BRANCHES.

200 Engravings.

"This, without exception, is the cheapest work ever issued. How a book with 200 Engravings, *all original*, over 400 pages of letterpress, and a *splendid Map*, can be issued for a *shilling* will ever remain to us a mystery. Of course all our readers will, if possible, obtain a copy."—*Herald*.

W. H. SMITH AND SON, LONDON BRIDGE AND ALL STATIONS.

## THE NORTHERN RAILWAY OF FRANCE, including SIX DAYS IN PARIS. 100 Engravings and magnificent Map.

W. H. SMITH AND SON, LONDON BRIDGE AND ALL STATIONS ; A. HALL,  
VIRTUE, & Co., 25, PATERNOSTER ROW, LONDON.

*The Two Books together, bound and gilt, 2s. 6d.*

## THE GREAT NORTHERN RAILWAY & its BRANCHES, KING'S CROSS TO YORK. 90 Engravings.

"THE OFFICIAL GUIDE-BOOK TO THE GREAT NORTHERN RAILWAY (*Smith and Son, Strand*), compiled and illustrated with 90 engravings by the fertile pencil of George Measom, is one of those *amusing and indispensable* companions for a long journey which *beguiles its tedium, satisfies the curiosity, instructs, amuses, and delights in so eminent a degree*, that in itself, and *apart from its obvious uses*, it cannot fail to be a really interesting book."—*Despatch*, Dec. 1857.

"We have found profit and pleasure in it."—*Athenæum*.

W. H. SMITH AND SON, KING'S CROSS AND ALL STATIONS.

## THE SOUTH-WESTERN RAILWAY and its BRANCHES, including A TOPOGRAPHICAL ACCOUNT OF THE ISLE OF WIGHT. 80 Engravings.

"THE OFFICIAL ILLUSTRATED GUIDE TO THE LONDON AND SOUTH-WESTERN RAILWAY, by G. Measom, is quite a *marvel* in its way, on the score of *cheapness*, and will no doubt be most acceptable, not *only* to people travelling on the line, but to those who take an interest in the localities through which it passes. Considering that a tourist without a guide-book is somewhat in the predicament of a sportsman in search of game without his gun, the writer has explored every nook and corner of the London and South-Western Line, and given the public the result of his labours in the *capital shilling volume* before us. *It is well printed on excellent paper, and illustrated with wood engravings of more than average merit.*"—*Illustrated Times*, July 5th, 1856.

W. H. SMITH AND SON, WATERLOO AND ALL STATIONS.

Mr. GEORGE MEASOM will feel obliged for any local information of public general interest for embodiment in future editions of the above works.

74, Charrington Street, St. Pancras, London, N.W. June, 1858.

# OFFICIAL Illustrated Railway Guide-Books.

BY GEORGE MEASOM.

UNIFORM PRICES.

*In Wrapper, 1s. ; or, in Cloth, Elegantly Bound, with Maps, 2s.*

## NORTH-WESTERN RAILWAY AND ITS BRANCHES.

70 Engravings.

"It is certainly the most perfect Railway Guide that has yet appeared. As an 'official' work it has authority when speaking of the history and statistics of the line. The other information conveyed in it will be found not merely interesting, but suggestive. The pages afford abundant matter for thought and conversation; and though all is done briefly, yet *all is done well*. Few books descriptive of tours contrive to tell so much. The plan here followed is to take the main trunk line from London to Birmingham, Liverpool, Manchester, and other great towns, as a basis; describing all that is worthy of description by the way, and conducting the traveller along each branch as the points are arrived at where each branch diverges from the trunk."—*Athenæum*.

"The Official Guide to the London and North-Western Railway is richly illustrated, and will be found a *very useful Handbook*."—*The Builder*.

W. H. SMITH AND SON, EUSTON AND ALL STATIONS ON THE LINE.

*A New and Enlarged Edition in Progress.*

## GREAT WESTERN RAILWAY AND ITS BRANCHES

50 Engravings.

"The illustrations are numerous, correct, and well executed, and the information is ample, accurate, and carefully conveyed. It is worthy of patronage."—*Sunday Times*.

"This is a little book which every traveller on the Great Western Railway should obtain. We feel great pleasure in saying a capital idea has been most ably carried out."—*Morning Advertiser*.

MARSHALL AND SONS, PADDINGTON STATION.

THIRD EDITION OF

## THE BRIGHTON AND SOUTH-COAST RAILWAY,

Including a DESCRIPTIVE GUIDE TO THE CRYSTAL PALACE AT SYDENHAM, and A TOPOGRAPHICAL ACCOUNT OF THE ISLE OF WIGHT. 60 Engravings.

"The fact that this is the third edition of this Guide needs only to be recorded to show the appreciation, on the part of the public, of the author's labours. *The manual deserved no less*. It contains a great amount of interesting matter within small and convenient compass, and is illustrated by some excellent woodcuts."—*Athenæum*.

CONNELLY, BRIGHTON TERMINUS, LONDON BRIDGE;  
WATERLOW AND SONS, LONDON WALL; AND ALL STATIONS ON THE LINE.

\* \* \* Shortly will be issued an entirely New Edition of this work, uniform with the South-Eastern Railway Guide.

Mr. GEORGE MEASOM will feel obliged for any local information of public general interest for embodiment in future editions of the above works.

74, Charrington Street, St. Pancras, London, N.W. June, 1858.

Hosted by Google

